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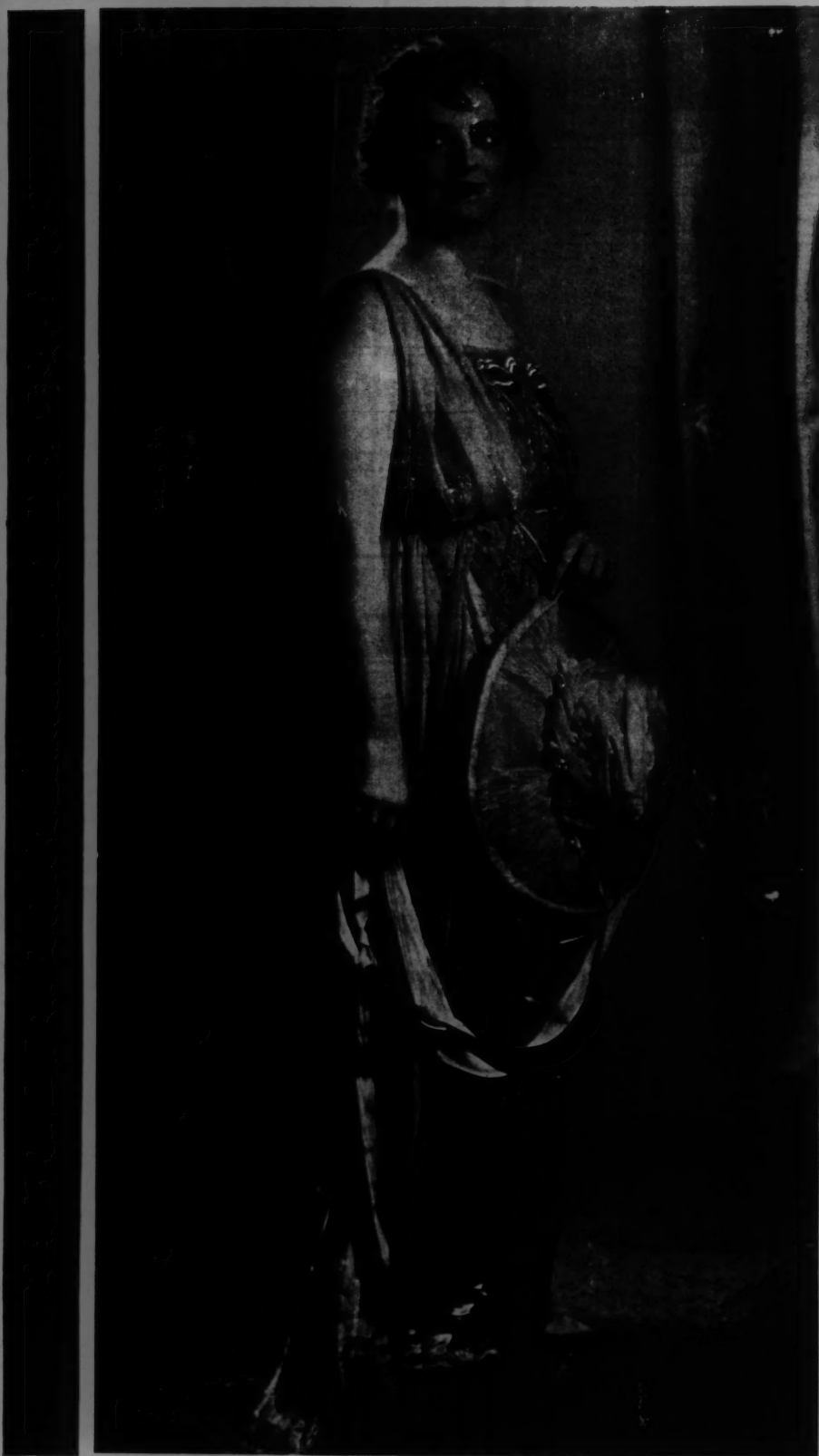
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THE DRAMATIC MIRROR

LOUIS R. REID, Managing Editor

"FIFTY-FIFTY, LTD." has been saved to New York through the assistance of W. J. Fallon of the Tyson agency although the rescue was effected so late that the Amusement advertising sections of the Sunday papers failed to carry the announcement. For a time it seemed certain that this musical play which had the merits of a rather good idea, the rotundly humorous personality of Herbert Corthell and an amusing topical song was destined for the storehouse last Saturday night. But Mr. Fallon brought forth a rental guarantee and caused another shift in the theatrical world.

"THE DANCER" was originally scheduled to take the place of "Fifty-Fifty, Ltd.," having been crowded out of the Harris by "Wedding Bells." Later bookings have transferred it to the Lyric where it will play matinees with the exception of Wednesday and Saturday when morning performances will be given. One Rialto wag has inquired why Madison Square Garden was not selected in the general scramble for an appropriate house for "The Dancer."

THE experiment at the Lyric will be watched by all managers who have a watchful eye upon the earning powers of their attractions, and it is likely, considering that New York is palpitating with theatrical excitement, that other plays will be offered for matinee and morning performances—notably "Boys Will be Boys."

THE Hippodrome wins the honor of being the only playhouse in the theatrical district which will be visited by the Prince of Wales during his brief sojourn in New York. All of the press agents of Broadway have conducted a spirited competition to achieve the enviable publicity that a visit by the Prince would bring. The Hippodrome, however, was selected, it is said, because it is most representative of a theatrical institution in New York. The Academy of Music, now a motion picture house, is also to be visited, but only for sentimental reasons. It figured largely in the entertainment plans of King Edward VII when as Prince of Wales he visited New York.

IS it a recollection of Eddie Foy as Hamlet that inspires Barney Bernard to a desire to play King Lear? The actor who has made Abe Potash a significant character of the American stage could undoubtedly do wonders with Lear. He would make—he says so himself—a kind of Potash version of Shakespearean tragedy, calling the central figure Sam Learowitch who would be the king of the suit and cloak business. Montague Glass, Jules Goodman and Samuel

"Fifty-Fifty, Ltd." Continues and "The Dancer" is Forced to Give Morning Performances—Prince of Wales to Visit Hippodrome—Lear as Two Kinds of a King

Shipman are all anxious, it is said, to write, or rather rewrite the play. But in the case these three fail him Mr. Bernard says he will call in John Masefield and have the drama written in blank verse.

WHILE the Woods offices are certain that Lear in the cloak-and-suit business would be a profitable enterprise Robert B. Mantell, or to be exact, the latter's press representative rises in Chicago enthusiasm to remark that Lear in his original calling has "crazed and dazed"—we quote the press agent—"the Western metropolis." When a long line will wait in a downpour of rain to buy seats for the Mantell performance of "King Lear" the press agent may ask, as he does, justifiably: "By what transposition of letters, I wot not how cunning, canst thou make William Shakespeare spell ruin?"

MORRIS GEST has advanced the price of orchestra seats for the opening performance of "Aphrodite" at the Century to \$10, thereby doubling what F. Ziegfeld, Jr., and the Shuberts are accustomed to charge for the opening performances of "The Follies" and the Winter Garden shows. But the public will tumble over itself to pay the figure, so effectively has the drum been boomed about the "magnificent and richly exotic production," about Fokine and his choreographic art, about the search for the superwoman to play the leading role and the eventual discovery of Dorothy Dalton.

IN reading the bulletins of the attractions under the control of Comstock and Gest one is impressed by the monopolizing position that Guy Bolton holds among the authors represented. His name figures in about nine-tenths of the productions on view or forthcoming.

THE Messrs. McIntyre and Heath celebrated their association of forty-five years last Wednesday at a matinee performance of "Hello Alexander" at the Forty-fourth Street Theater, followed by a dinner at the N. V. A. clubhouse. A variety of oldtime minstrels were assembled for the occasion.

There are few cases where teams of the stage, past or present, have gone on together for so many years as have McIntyre and Heath. T. K. Heath, who is sixty-six years old, made his first appearance on the stage in 1867 right here in little old New York, while James McIntyre, who is sixty-two made his debut in Chicago in 1868.

ONE of the three murder mystery plays of the current season has departed—namely "At 9:45." But it is a reasonable guess that Sam H. Harris will not bring in his thriller until "The Crimson Alibi" and "A Voice in the Dark" have gone on their way.

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THE SHOW NEWS WEEKLY

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SCORE OF NEW SHOWS READY BUT CAN'T OBTAIN THEATERS

All Kinds of Attractions Seeking Admission to New York Playhouses

NEVER in the history of New York theatricals has there been such a demand for local playhouses by new shows that are either ready for an immediate entrance or will be ready within the next fortnight, anxious to make their Broadway premieres.

There are at least thirty-six shows on the Shuberts' list, according to report, scheduled for New York production this season, with not a single theater available at present through prior bookings.

It is understood that a certain

picture manager sought a house for a Broadway exhibition of the "In Old Kentucky" picture, but found several of the theater owners and lessees seeking houses themselves for shows they had on their producing list.

Despite the congested condition of New York theaters, producing plans of the divers producers are going ahead with the "unexpected" expected to happen and turn a local theater up at the right moment.

Sunday Business Heavy

Spokane theaters are enjoying the heaviest Sunday business in their history. With two vaudeville theaters running continuously, seven picture shows open from 11 to 11, and a stock company offering two performances, to say nothing of the legitimate house which may be showing pictures or road shows, and the smaller houses, it is probably no exaggeration to say that more people are seeing shows on Sunday this Fall than ever before in the history of the city. After 3 o'clock in the afternoon standing room on Sunday is at a premium. Some of the houses frankly are unable to handle the Sunday business. Several are reverting to the policy of starting the new show on Saturday with the idea of relieving the Sunday situation.

After Musical Comedy

Robert Hale, who came into New York without any advance fanfare, is planning to find a suitable musical comedy for production in England where Hale is regarded as a comedian of reputation. Hale is not to stay here and accept any New York engagements but instead will hop right back after he has obtained the object of his search.

Prompt Box Theater

The Prompt Box Theater, at 72 Washington Square South, is the newest "Little Theater" in New York. It is the home of the Washington Square Dramatic School and under the direction of Frank Lea Short, who was for twelve years director of plays at Yale University and other colleges.

Sacks Lands Here

After some delay in making the journey, J. L. Sacks, the well-known London producer, finally reached New York right side up this week. His ship docked at Halifax, with Mr. Sacks hurrying to New York by rail. Before he returns to London he expects to consummate a number of theatrical deals.

Want Janis in New York

Maybe Elsie Janis and her "Gang" (as she styles the boys now working with her in a new stage entertainment that she herself conceived and directed) will be seen in New York after all. Steps were taken this week to have Miss Janis appear on Broadway with her show, the Charles B. Dillingham offices making every effort to round up a theater. Miss Janis and her after-the-war show opened to capacity business in Baltimore Monday.

Dramatic Laboratory

A "dramatic laboratory," in which professional actors are the material for criticism, is a new development at Reed College, Portland, Ore.

Theatrical performances in the western city are now subject not only to the panning of the regular newspaper critics, but to that of the college men and co-eds as well. A part of the prescribed work of the dramatic laboratory course is attendance and written criticism of the performances in Portland theaters. From the things learned about the theater in this practical work, the students of the laboratory get pointers which they use in writing plays and sketches and acting them at the college. Prof. Harold Gray, a graduate of Oxford University in England, is at the head of the Reed dramatic laboratory.

"Passion Play" Imitated

From San Francisco comes word that Senator Scott has introduced in the State Senate of California a resolution calling for approval and endorsement of the annual presentation of the Forest Play, "The Soul of Sequoia" that was produced in September in Redwood Park, Santa Cruz, Cal. This play is reported as an imitation of the Passion Play at Oberammergau. Margaret Harvey, an Oakland woman, is the playwright.

Helen Raftery Married

Helen Raftery left the cast of "Take It from Me," now doing \$20,000 a week at the Studebaker Theater, Chicago, to be married to Harry Malloy, a Boston advertising man, on Nov. 11th. Mr. and Mrs. Malloy are now spending a two weeks' honeymoon motoring in the Berkshires. Mrs. Malloy is the daughter of J. H. Raftery of the Morning Telegraph.

Rewriting "Caught in the Rain"

Once upon a time William Collier produced and starred in a laughing show entitled "Caught in the Rain." Messrs. William B. Friedlander and Arthur Klein have acquired the piece and it will be rewritten to music by Friedlander and brought out on Broadway within the near future.

Laura Regay Reported To Leave Capitol To Join New Broadway Show Harry Fox Shortly To Head New Guy Bolton Show, "The Golden Age" "Seven Miles To Arden" Planned For Little Theater Premiere. "One Night In Rome" Is Title Of Laurette Taylor Starring Vehicle "The Dream Song" Has Closed Tour With Backing All Frittered Away

NEW POLICY AT THE LEXINGTON

H. B. McDowell to Run Theater On Community Idea

Henry B. McDowell, a consulting engineer, of Boston, Mass., and a leading Minute Man during the war, has leased the Lexington Theater from The Masks, Inc., for thirty-one weeks, and has obtained an option to purchase it.

Mr. McDowell said the theater would be used to produce high class educational motion picture plays, light operas, lectures and vaudeville along the community idea at nominal prices. Marius McGuffey, who was leader of the War Camp Community Service Training Corps, will have charge of the productions. The prices will range from 10 cents for gallery seats to 25 cents for orchestra seats.

There also will be developed a community luncheon room in the building, to be conducted without profit, and a co-operative store.

The Chicago Opera Association, which has a six weeks' engagement at the theater, beginning in January, will occupy it as usual. The lease held by that organization, which is for six weeks yearly, still has four years to run and is not affected by the new arrangement.

Jolson Booked Back

The "unusual" is happening in the Shubert offices. Before the Christmas holidays the Shuberts will bring Al Jolson in "Sinbad" into New York for the holidays. This almost establishes a precedent for a "repeat" of a big show for New York after it has had its local run and has taken to the road. Ziegfeld's "Follies" is one show that did a similar "return." Just what house is problematical, but the Shuberts have decided to bring Al in and then take him out again after the holidays. Jolson's next visit at the Winter Garden will be in a brand new show.

Mimi Aguglia in Play

Mimi Aguglia, the well-known Sicilian actress, will be the star of a new play in four acts entitled "The Whirlwind" which John Cort has put into rehearsal. "The Whirlwind" is described as a play of Old Chichuaua and is the work of George C. Hazelton and Ritter Brown, founded on a novel by the latter.

"Son-Daughter" Nov. 19

David Belasco will present Lenore Ulric as a star for the first time at the Belasco Theater on Wednesday, Nov. 19th, in "The Son-Daughter," a play of new China by George Scarborough and Mr. Belasco.

New Comedy by Harbach

Otto Harbach, who wrote "The Little Whopper" in conjunction with Rudolph Friml and Bide Dudley, has finished a straight comedy called "Ready to Occupy."

Koehler & Co. Move

Owing to the rapid growth of their business, the well known firm of A. Koehler & Co., theatrical costumers have moved from 9 East 22nd Street, New York, to larger quarters at 249 West 42nd Street.

DRAMATIC MIRROR

ACTORS' EQUITY

Members Asked to Keep Labels on Trunks—Marie Dressler Resigns Presidency

One of the most important duties of members is to keep the association correctly informed of their addresses.

As was reported at the general meeting on Nov. 3, a good many of the managers are more than living up to their agreement and are paying the holders of all contracts made before Sept. 6 just the same as those made after that date, and it is with great pleasure that we announce the following as amongst them: Messrs. Belasco, Woods and Golden. On our deputy reports they were printed one at a time, just as they were reported to us. We are anxious to hear of every case of managerial generosity and will give it due publicity.

Any member of the A. E. A. who can give his services in benefits for other labor unions is only showing his gratitude and repaying, in kind, the unselfish assistance which was rendered to us in our hour of stress, but all actors under contract must, of course, first secure the permission of their manager, otherwise they would be breaking one of the most important clauses.

The chief object of the A. E. A. labels on a member's trunk is that it is a declaration of his affiliation. The trunk is his personal property and he has a perfect right to paste thereon anything he chooses, and the manager can make no logical protest. We have issued a request to all our members that these labels be continued in use and that all objectors should be referred to the A. E. A.

Equity Red Cross Day on the Library steps and at the Treasury Building was a great success. Those in charge reported that we beat all records up to date.

It is with deep regret that we announce Marie Dressler has resigned the presidency of the Chorus Equity. Miss Dressler has always taken her position very seriously and finding that her professional engagement was keeping her away from New York she decided that it would be better to retire in favor of someone else who could attend all the meetings and transact the business.

The future plans of the A. E. A. announced at the general meeting on Nov. 3, including as they did, a big office building and a theater, have brought forth many offers from eminent architects who are desirous of assisting us. The committee in charge, however, is not quite ready to close any deal at present.

It would be well for our members to bear in mind that under the Equity contract the cancellation of bookings is no excuse for the manager laying off and not paying salaries for same. The contract expressly stipulates that the season shall be continuous.

About a week ago a well-known New York manager, after rehearsing a play for eight days, decided to abandon it altogether and gave the actors one week's salary for their trouble. This is strictly in accordance with the terms of the contract, but what we wish to point out is that before the recent agreement a manager would have been legally entitled, under the ten days' probation clause, to bid his company good-bye and give them no compensation at all.

END OF THE GRAND Old Brooklyn Theater is to be Transformed

The Grand Opera House, Brooklyn, is now a thing of the past as far as its theatrical activities are concerned. Adorning its front is a big sign which reads as follows: "Upon this site will be erected an addition to the Namm store."

The Grand has long been a theatrical landmark in Brooklyn and at one time it was one of the best paying houses in Greater Manhattan.

The house adjoins the Namm store on the right, being on Elm Place near Fulton Street. For some time it has been in the control of A. I. Namm, proprietor of the Namm store, the Namm lease until recently permitting a show policy there, mainly stock, which failed to materialize as a financial proposition.

Namm, unable to make the house turn a profit, decreed that it would be far more profitable as an adjunct to his store, so the house was closed pending its rebuilding plan as a dry goods annex.

Rebuilding Big Revue

After a brief road tour G. M. Anderson's show, "The Frivolities of 1919" is now in New York undergoing a process of reconstruction at the hands of William B. Friedlander and William Hough, the latter arriving from Chicago Sunday. Friedlander has written some new numbers and Hough is writing some new scenes for Nan Halperin. Sidney Mason, a former picture star, has been engaged as leading man. Unless he does his vaudeville specialty Felix Adler will not be with the show when it opens in New York. Neither Miss Halperin or Henry Lewis will appear in "one" for vaudeville turns but instead will appear as principals and work in the general story of the show throughout. Each has special scenes and special numbers. Only the chorus appears in "one." After a thorough workout on the road the new Anderson show will come into New York, with the 44th Street as its likely goal. Anderson's salary list for the first week it was out was \$9,500. This has been reduced to \$2,000 since the initial performances.

Governor Supports Fund

Governor Al. Smith of the State of New York has wired Daniel Frohman, President of the Actors' Fund of America, that he is personally endorsing the fund. Mr. Frohman says the support of the Governor will prove of inestimable value to the Fund.

Valeska Suratt Missed Train

Valeska Suratt, who is starred in a big show that is planned to hit Chicago after the holidays, missed her train for Terre Haute last week, making her late for the dress rehearsal that had been scheduled of her new show, "Scarlet and White."

Hast's New One

Walter Hast, producer of "Scandal" at the 39th Street Theater, has placed in rehearsal "Love On Account," a new comedy by Le Roy Clemons and Leon Gordon. John Harwood will stage the production.

Hector Turnbull's Play

F. Ray Comstock and Morris Gest have bought Hector Turnbull's new play, "A Fool and a Husband," and will produce it on Broadway in January.

TO PLAY LEGITS F. F. Proctor Reopening Al- bany Theater

Plans are all laid for the reopening of Harmanus Bleecker Hall, Albany, under the management of the F. F. Proctor office whereby that house when remodeled and reconstructed will play all the big traveling combinations. This house has had all kinds of policies but the proposed Proctor regime augurs well for its future.

Soon after the holidays the Albany theater will be reopened with one of Broadway's biggest shows given the honor.

There was talk that Harmanus Bleecker Hall would play vaudeville but this is discarded now that official announcement is made that the theater is to play nothing but the largest theatrical and musical shows.

Recasting "Toby's Bow"

Norman Trevor of the "Toby's Bow" Corporation, as soon as he has opened as leading man with Billie Burke in "Caesar's Wife," will re-cast "Toby's Bow." George Marion will resume his original role and be starred in the production. John Taintor Foote, the author, will be associated with Mr. Trevor in its production, but under the management of other than John D. Williams. Mr. Trevor has also the rights for Clarence Derwent of "The Married Woman," by Chester Bailey Fernald.

Berlin Writing Shows

Irving Berlin, although far from being well physically, is not letting his state of incapacitation interfere with his contract to write some new shows for Broadway production. Having finished the musical version of "Brewster's Million" he is head over heels in grinding out a new musical score for a show that Charles B. Dillingham will produce. It is also understood that Berlin has some new numbers to write for Ziegfeld and that Klaw & Erlanger are also angling for his material for a new show. Looks like Berlin's biggest season.

IS THAT SO!

McIntyre and Heath are compiling a book of their experiences which will be entitled "Fifty Years in Black Face."

George Jessel, the principal comedian in the "Shubert Gaeties," has written a musical comedy entitled "Mrs. Jessel's Boy."

"Dave" Kramer has joined the cast of "Roly-Boly-Eyes." He will be seen in the role of the comedian in Eddie Leonard's minstrel troupe.

Walter Hast and George Mooser have engaged Richard Barbee and Claire Mersereau for Dorothy Donnelly's new play "Forbidden."

Edna May Oliver and Ned Sparks have been engaged by Harry Wardell for the new Victor Herbert musical play.

Sarah Elizabeth Reynolds, who last appeared with David Warfield in "The Auctioneer," has been engaged by the Shuberts for "Lifting the Mask," a play by Bruce Reynolds which goes into rehearsal next week. Miss Reynolds is a sister of the author.

Fanny Brice is with "Somebody's Sweetheart" in Chicago where the critics gave her some excellent notices.

Julius Harris is now the treasurer of the Fulton Theater.

Harry Wardell has engaged Helen Bolton and George Tribert for the new Victor Herbert musical play.

Charles Frohman, Inc., has engaged Mary Shaw to play an important part with Otis Skinner in his new play, "The Rise of Peter Barban."

Helen Hoerie, press representative for Stewart and Morrison, and their new musical comedy "Betty, Behave," has found time to write a book called "The Girl and the Job," which is being published by Henry Holt & Company.

Arvid Paulson, who played Nogo in "The Willow Tree," has returned from France, where he served with the Twenty-seventh Division, and will be seen in a new Broadway production.

Martin Harvey has renewed his contract for "The Lowland Wolf" ("Marta of the Lowland") for three years, with Marburg & Gilpatrick.

THE RABBI'S MELODY Jewish Comic Opera a Big Hit On East Side

"The Rabbi's Melody," a Jewish comic opera in three acts with a prologue by Joseph Rumshinsky and libretto by Gershum Buder, was produced some time ago at the Second Avenue Theater and has been doing phenomenal business ever since.

There is a fortune for the sponsors of "The Rabbi's Melody" if it were brought uptown intact. Can you imagine what a sensation a group of chorus men who are long, black-bearded Rabbi's assistants would be on Broadway, for instance? But besides the curiosities that would draw houses full of seekers looking for novelties, the general excellence of the piece, especially the music would prove a magnet.

The writer did not understand a word of the dialogue, except that very little which was in English, but he did understand the business. And the manner of the comedians was so expert and pronounced that he did not have to force himself to laugh with everyone else in the house at the proper times. And speaking of laughter, we have seldom heard it more hearty or sincere. The music is exquisite. It is often reminiscent, principally of Puccini but by this we do not mean that there is not a mass of original music. It is the most completely Jewish in type we have ever heard. Mr. Rumshinsky has, in the manner of all other Jewish composers, brought to the ear an interpretation of Ghetto life, its terrible sorrow, in which the fierce struggle for existence can even be determined in the joy music, and the pathetic cry of the ages is expressed in monotonous and minors. The orchestration is remarkably fine.

The cast as a whole is excellent. Especial mention should be made of Fannie Lubritzky, who is a comedienne of no mean ability. L. Satz was so fine we could almost understand what he was saying. He gives a performance that is said to be one of the finest seen on the East Side stage in years. Mr. Rosenstein, Mr. Jacobson, Rosa Karp and Mrs. Prager shouldered most of the singing responsibility and were pleasing.

"The Rabbi's Melody" is well worth a trip to The Second Avenue Theater. Incidentally, we are given to understand it is only the second successful attempt at Jewish comic opera in the style of the English speaking stage. Tidden.

Al. Sanders Out

Al. Sanders, former wine expert, salesman and storyteller of note, who hopped into vaudeville for a brief flyer and then sailed into the production game, signing for the new Anderson revue, "Frivolities of 1919," has returned to Broadway. The Anderson show was too long and in the cutting Sanders' proposed activities were dropped. Anderson paid Al. accordingly and expressed regret that Al. couldn't be in the show.

Gustave Amberg Returns

Gustave Amberg, one of the Shubert's European representatives, reached New York November 7, from Europe, where he spent considerable time in Hungary and other countries in search of play material. Mr. Amberg at one time was the director of the Irving Place Theater. He was the first American theatrical man to arrive in Budapest after the war.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING NOVEMBER 16.

Theater	Play	What It Is	
Astor	East is West	Peg Under the Willow Tree	394
Belmont	Boys Will Be Boys	Irvin Cobb characters	41
Bijou	His Honor, Abe Potash	Famous figure in politics	41
Booth	Too Many Husbands	Witty British comedy	44
Broadhurst	The Crimson Alibi	"Who Killed Cock Robin?"	103
Casino	The Little Whopper	A little lie set to music	41
Central	The Little Blue Devil	"The Blue Mouse" set to jazz	17
Geo. M. Cohan	See Saw	Sprightly musical comedy	64
Cohan & Harris	The Royal Vagabond	Cohanized musical comedy	289
Comedy	Fifty-Fifty	Musicalized farce	25
Cort	Just a Minute	Typical Cort musical show	25
Criterion	On the Hiring Line	Solving the servant problem	27
Eltinge	The Girl in the Limousine	Beddler than ever	49
Empire	Declassee	Brilliant play and playing	49
48th Street	The Storm	Fires of love and forests	53
44th Street	Hello Alexander	McIntyre and Heath's return	48
Fulton	Five O'Clock	Unusual comedy drama	41
Gaiety	Lightnin'	Triumph for Bacon	485
Garrick	The Faithful	Masefield's play of Japan	40
Globe	Apple Blossoms	Kreisler and Jacobi music	47
Greenwich Village	The Lost Leader	Reviewed in this issue	7
Harris	Wedding Bells	To be reviewed	5
Hippodrome	Happy Days	Panorama with a thrill	129
Hudson	Clarence	Typical Tarkington	66
Knickerbocker	Roly-Boly Eyes	Leonard out of vaudeville	61
Liberty	Hitchy Koo	Hitchcock rampant	49
Longacre	Adam and Eva	Well acted light comedy	74
Lyceum	The Gold Diggers	Chicken a la Hopwood	56
Lyric	Nothing But Love	Agreeable musical comedy	40
Manhattan	Luck of the Navy	English melodrama	40
Maxine Elliott's	The Unknown Woman	Reviewed in this issue	8
Miller's	Moonlight and Honeysuckle	Pleasing sentimental trifle	57
Morosco	Civilian Clothes	Comedy of the returned hero	76
New Amsterdam	Follies of 1919	The T. B. M.'s paradise	150
Nora Bayes	Greenwich Village Follies	Varied revue	144
Playhouse	Palmy Days	Lackaye in California drama	25
Plymouth	The Jest	Triumph for all concerned	150
Princess	Nighty Night	Farce without a bed	80
Punch and Judy	Where's Your Wife?	Burlesque mystery melodrama	50
Republic	Voice in the Dark	Novel murder melodrama	50
Selwyn	Buddies	Quaint soldier comedy	25
Shubert	Magic Melody	Reviewed in this issue	7
39th Street	Scandal	Was a sensation in Chicago	77
Winter Garden	Passing Show	Zippy Winter Garden revue	32

*This Mirror Feature is imitated by other Amusement papers

'THE MAGIC MELODY'

Pretentious Production of
New Musical Comedy

The initial production of the new theatrical firm of Wilmer and Romberg is a pretensions affair. Starting as a romantic operetta it travels a picturesque path with occasional rests at the crossroads heading to jazzland and the Winter Garden. These interludes are unnecessary. Indeed, they seem a positive intrusion upon a charming story, attractively staged and set to music of a deeply melodious vein. A dramatic prologue discloses the flight of a young composer from his home in a Sicilian fishing village in company with his little son after a fine Italian rage at the supposed infidelity of his wife. Twenty years later this son meets his mother, now a famous artist of the French salons at a brilliant costume ball in Paris where he has come to dispose of the opera of his dead father.

Charles Purcell gave a sincere performance as the composer of the prologue and sang with clarity and feeling. As the grown-up son of the play he was not without a requisite amount of youthful ardor, but as a British military attache he should develop more realism in British phases of character. Earl Benham was an agreeable war correspondent who showed facility in dancing. Julia Dean contributed a compelling dramatic note as the unhappy mother. Carmel Myers, of screen fame, was pretty and pleasing as a Salt Lake City belle. She possesses a good speaking voice which she used to excellent advantage. Flavia Arcaro was her socially-aspiring mother. Renee Detling was a somewhat colorless heroine. Tom McNaughton as an English rounder brought his droll methods to bear in several amusing scenes. Several startling dances along Egyptian lines and angles were executed by Bertee Beaumonte. Fay Marbe was attractive in a Spanish dance. Lois Leigh performed well some modern steps.

The settings are charming. The music when it follows Italian traditions is distinctive. And the lyrics are above the ordinary. Messrs. Wilmer and Romberg have a valuable piece of property provided they set to work to discard banal interpolated numbers, mannikin parades and the spirit of jazz which now encumber it. There are places for these ingredients. "The Magic Melody," intrinsically, is too worthy to be spoiled.

Frederick Arnold Kummer wrote the book and lyrics. A literary man, he has contributed a story that in mood and appeal to the imagination is far above the average encountered on the musical comedy stage. Sigmund Romberg composed the music.

Don't Forget Dec. 5

In the annals of the dramatic profession, Dec. 5, next, promises to be the most eventful date of all. On that day every theater throughout the country is to give an extra performance of its current attraction in behalf of the Actors' Nation Memorial Day for the Actor's Fund of America. The demand indicates a sellout everywhere, but no stone is being left unturned by the committee having the affair in hand.

Cape Cod Drama

A drama of Cape Cod folks by Joseph C. Lincoln, based upon his stories, has been accepted by Henry W. Savage for production.



NO MAN'S LAND

—By Mile Rialto—

RUTH SHEPLEY is one of the most fortunate of girls. She just seems to know when a play will succeed, and presto, she is "among those present" in the company. Take "Adam and Eva," for instance. That play seems destined for a long and prosperous career. And in it Miss Shepley has a chance to shine most brilliantly. Before the days of "Adam and Eva," she played two seasons in "The Boomerang." In both these plays she had roles that are always pleasing—that of the typical American girl—spirited and youthfully charming.

DORIS ARDEN is a demure little body whose personality is somewhat obscured by the more sparkling manner of Miss Vanderbilt. But nevertheless, Miss Arden managed to shine quite brightly as a sweet little girl very much in love. And, being in love, she was given the sentimental songs to sing, and these she did in a remarkably clever and pretty voice. The costume worn by Miss Arden in the first act was a very dainty and girlish little thing and fitted well her personality. Her frocks, too, were made by Arkamere, Inc.

ALTHOUGH Peggy Wood has been denied the opportunity to appear in her own play this season, she is apparently quite content to shine as a member of "Buddies." Early in the season there were reports about town that after her long months in "Maytime" she would return to the Rialto as actress-author in her very own play. But then along came "Buddies" and Miss Wood accepted its leading feminine role, and now that that play is settling down for a long run, Miss Woods' play will have to wait a while.

MURIEL DE FOREST is a new and pleasing discovery along the Great Dry Way. Just at present she is helping to make the Capitol Theater popular with all those who love to gaze upon youth and beauty. She has several little songs and dances which she does with a sprightliness and desire to please that will soon place her among the ever-increasing list of Broadway's favorite soubrettes. Miss De Forest is seen in several unusual costumes from the house of Paul Arlington, Inc., which help to display her comeliness and charm, and so add to her success in entertaining Mr. T. B. M.

OF all the dancers that come and go in season's productions of musical comedies, little Katherine Witchie holds a place quite her own. She has a certain distinctive daintiness as well as ability and seems to interpret her little dance studies with more ease and charm than most of her sisters in the school of terpsichorean artists. This season she is delighting Winter Garden audiences, after returning from London, where she was a decided success.

RUTH LEE, who has trained abroad for opera and who has sung in this city, has been engaged as understudy for Misses Wilda Bennett and Rena Parker in "Apple Blossoms," at the Globe Theater.

THE name of Tobin will soon be on the lips of all our busy theatergoers. For the two members of that clever family who have appeared this season have both contributed fine performances. First, there was Vivian Tobin, who charmed as a youthful but devoted sweetheart in "On the Hiring Line." And now comes sister Genevieve to keep acting laurels safely within the grasp of the Tobin family. When she came to greet us in Wilton Lackaye's success, "Palmy Days," there was a ripple of surprise heard throughout the audience when it grew evident that another little lady of star caliber had begun to shine. For Miss Genevieve is a remarkably clever little girl. Not once did she step outside the picture and she at all times acted with a feeling and restraint which, mingled with her youthful joyousness, made her characterization of "Cricket" one to be remembered.

VERA MICHELENA will soon be among those present on the Rialto, in a play called "Merry Mary Brown." And whatever sort of a lady Mary Brown may be, we wager she will be a startlingly dressed person. For Miss Michelena always adopts the unusual when it comes to dressing. Those who saw her last season in "Take It from Me" will recall her "vampire" costumes of clinging velvets with necks cut to where the waist line begins. It is safe to assume that a new order of fashions will be displayed by the merry Mary Brown.

ALBERTA BURTON, who plays the lovesick maiden in "Five O'Clock," has a role which playgoers, no matter how old—or how young—never seem to tire of. But a good deal of the charm of that role lies in the fact that Miss Burton never lets her part become cloying. There is a quality about her work which bespeaks naturalness, and so it is that when the final curtain is about to fall and she wins her "man," the audience sighs blissfully and murmurs "Isn't she sweet" in utter sincerity.

GERTRUDE VANDERBILT is back in town making merry in "Fifty-Fifty Ltd." this season. And it's the same twinkling eye and pleasing smile that brought her such popularity the last few years that she again displays—and with her usual success. Several striking gowns of bright hues help to carry a spirit of gaiety across the footlights and, with a flirtatious fluff of skirts and a merry little wink, she makes quite an alluring little gold digger. All of her gowns were of the Parisian length—very, very short and very snappy. They were designed by Akramere, Inc., and one, of course, was exceedingly becoming to Miss Vanderbilt.

ELIZABETH HINES, of the musical comedy "See Saw," gave an "Armistice Eve" party last Monday night at the Majestic Hotel for Guy Robertson, her partner in dances, and the five young men with whom she sings the "Join the Navy" number. All of the young men were in the navy.

"THE UNKNOWN WOMAN"

Political Melodrama that Recalls a Younger Broadhurst

"The Unknown Woman," in which Marjorie Rambeau is continuing her stellar career on Broadway, is a reflection of the early George Broadhurst period of political melodramas. The familiar stencils of the domineering and brutal boss who sacrifices his wife's happiness to gain his political ends, the cynical but light-hearted machine politician, the honest and fearless opponent of the selfish methods employed to win political fame are all present. If these characters are able to maintain briefly the illusion of reality, the credit is due to situations which have always been dramatically effective in spite of their essential unconvincingness.

Miss Rambeau gave fresh proof of her emotional power in the "tense" moments of the play, but she also gave new evidence of her ability to charm in the lighter phases of the play. She is an actress of many gifts and it is to be regretted that she is unable to find a play which will set them off to particular advantage. She did all that was humanly possible with her material in "The Unknown Woman," playing with forceful sincerity and restraint the part of a neglected wife whose one lapse from conventionality brought her noble admirer within the shadow of the electric chair. Felix Krembs as her husband acted with the appropriate repelling realism, while Lumsden Hare was splendid as the admirer. Jean Robertson gave a graphic picture of a drug fiend. Donald Mitchell contributed a good study as a dominating captain of industry. And Annie Mack Berlein, Hugh Dillman and Fanny Bourke were excellent in minor roles.

The frequently obvious and heavily painted atmosphere of the Yiddish drama was manifest throughout the performance. Originally presented on the East Side, it depicts for two acts a group of characters moving mechanically toward a climax which is intended to grip the spectator.

The governor of the state, who has risen to his office through devious methods, breaks his promise to pardon his wife's boyhood lover, condemned for the murder and unwilling to prove an alibi at the expense of her good name. With but six hours to save an innocent name, the wife finds herself locked in the sitting room of her own home. But the aid of an amazingly reliable telephone brings a friend, to whom she confesses she is the woman the prisoner is shielding. And the friend, "having the goods" on the governor, threatens him with the penitentiary if he does not sign the pardon. The order for the release is given in the nick of time and true love is reunited. A visit to "The Unknown Woman" is not a waste of time if one seeks to measure the progress of the stage in the last twenty years.

Marjorie Blaine and Willard Mack wrote the play from the original of Stanley Lewis. A. H. Woods is the producer.

Sheehan Goes to New York

James Sheehan, long connected with the Auditorium, Playhouse and other Chicago playhouses, has been appointed manager of the Astor Theater in New York.

2 - HITS - 2

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**HOW THE SHOWS ARE
DOING ON THE ROAD**

BOSTON: This is the last week of "Breakfast in Bed," and also the second and last week of Sothorn and Marlowe's Shakespearean repertoire at the Boston Opera House. William Hodge continues to draw crowds to the Wilbur, where he is appearing in "The Guest of Honor." At the Majestic, "The Shubert Galettes of 1919" are delighting capacity audiences and George White's "Scandals of 1919" are causing a riot at the Colonial. "The Challenge" closes Saturday night at the Park Square after a successful engagement of three weeks. "Three Wise Fools" opens at the Tremont for a limited engagement this week and Gillette in "Dear Brutus" is the attraction at the Hollis. The Shubert is offering "Oh, What a Girl." Gleeson.

INDIANAPOLIS: SHUBERT MURAT—With a capacity audience opening night of Shriners and their families for their first theater party of the season and the State Teachers' Convention in session, "Tumble In" played to big business. "The Bird of Paradise," with Florence Rockwell and others, here too many times to keep count, played to the usual big business of former seasons, week Nov. 3. Richard Bennett in "For the Defense," Nov. 10-12. ENGLISH'S—Marie Dressler in "Tillie's Nightmare," seen here some years ago, was the attraction Nov. 3-5 and pleased those who like that sort of fun. Patricia Collinge in "Tillie," Nov. 6-8, just the opposite of the Tillie of the first of the week, won by her sweet, demure manners.

PHILADELPHIA: SHUBERT—"Monte Cristo, Jr." opened Nov. 10 to a packed house and proved a worthy successor to the Johnson in "Sinbad." CHESTNUT STREET—Frank Tinney has settled down for a run in "Some Time." The show is well liked here. LYRIC—"The Unknown Purple." George Probert and Jean Stuart head the cast. ADELPHI—Last week of "A Little

Journey." Ethel Martin as the loud-voiced society woman and Marjorie Davis and Philip Wood in the leading parts are good. May Gayler is a hit as "Grandma." BROAD—Last two weeks of "John Ferguson." FORREST—"Angel Face." A fair show, ably boosted by Victor Herbert's tuneful score. GARRICK—Crane Wilbur's new play, "The Haunted Violin," in which he takes the lead. Ann Andrews, Helen Lackaye and Gypsy O'Brien in support. WALNUT—New comedy, "It Happens to Everybody," by H. S. Sheldon, featuring Rollo Lloyd and Peggy Roland. LITTLE—Beginning Nov. 24, Willard Mack's latest play, "Sunrise," featuring Barry McCormack. Conn.

WHERE SHOWS ARE

ACQUITTAL; Chic indef.

BREAKFAST IN BED; Boston indef.

CANARY; Phila Nov 24 indef—

CAPPY RICKS; Chic indef.

DADDIES; Chic indef—DARK

ROSALEEN; Phila Nov 24 indef—

DEAR BRUTUS; Boston Nov 10 indef

DREAM SONG; Chic indef.

FIVE MILLION; Chic indef.

GUEST OF HONOR; Boston indef.

HAUNTED VIOLIN; Phila Nov 10

indef.

JACQUES DUVAL; Chic Nov 10

indef.

LONELY ROMEO; Boston indef.

MONTE CRISTO, JR.; Phila indef.

PRINCE THERE WAS; Phila Nov

24 indef.

SCANDALS OF 1919; Boston indef—

SHE'S A GOOD FELLOW; Chic indef

SHUBERT GAETIES; Boston indef

SOME TIME; Phila indef—SUN-

RISE; Phila Nov 24 indef.

TAKE IT FROM ME; Chic indef—

TEA FOR THREE; Phila Nov 17 indef

—39 EAST; Phila indef—TUMBLE IN;

Chic Nov 9 indef.

UNKNOWN PURPLE; Phila indef.

VELVET LADY; Chic indef.

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DECLASSE

WITH STOCK PLAYS AND PLAYERS

BOSTON: COPLEY—The Jewett Players are offering Shaw's "Widowers' Houses" and "How He Lied to Her Husband," a double bill which is sure to be a success, as this company of English players are never better than when playing Shaw. Gleeson.

CHICAGO: GLICKMAN'S PALACE—"The Wheel of Life." The Lorin Howard Players will present at the IMPERIAL—"The Unkissed Bride," a farce. NATIONAL—"The Deep Purple." VICTORIA—"Bought and Paid For."

The rumor is that this alternating stock company is to be abandoned, but no definite announcement has as yet been received from Mr. Howard. Atkins.

FALL RIVER: NEW BEDFORD—The New Bedford Players presented Jane Cowie's great drama, "The Crowded Hour," with their usual splendid success. With each new production the company appear to better advantage, and Manager O'Hara can justly claim to have the strongest and best stock company in New England. Enid May Jackson was seen in a role that gave her a chance for some intense and dramatic emotional work. Hooper Atchley was excellent. Rita Davis, a great favorite, was seen to good advantage in a well played part. John Gordon, Malcolm Arthur, Peggy Page and Warren O'Hara gave excellent support—well staged—large attendance. "Oh, My Dear" follows. Gee.

INDIANAPOLIS: MAJESTIC—This theater is again the home of stock, the first time for a number of years. The Jack Boney Stock Company made its initial bow Nov. 3 in "Johnny Get Your Gun." The company includes Myrtle Ross, Myer Kaufman, Bernice Beck, Walter Curtis, Jack Robinson, Mildred Hastings, Herbert Duffy, Roy Hilliard and Jesse Hobby. Kirkwood.

MONTREAL: ORPHEUM—The Orpheum Players produced the old-time melodrama, "At the Cross Roads." Margaret Knight gave a charming performance of Arabella. Edith Spencer did work of a high dramatic order as Parepa. Harvey Hayes played the Gambler "Doc" excellently. Caryl Gillen was amusing as the transformed tramp. Helen Beresford did capital work as an old nigger mammy. Hal Munnis gave a good sketch of her scapegoat son. Tremayne.

PHILADELPHIA: ORPHEUM—Mae Desmond and her players present this week "Seven Chances," in which Frank Craven formerly starred. Frank Fielder is very good in the Craven role and Mae Desmond plays Anna. There are several additions to the cast this week. Conn.

SAN FRANCISCO: ALCAZAR—The Alcazar presented Belle Bennett and R. W. Richardson as stars in "The Country Cousin." The next offering will be "Polly with a Past." Barnett.



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ESTHER WALKER Taking Encores in "Hello Alexander" with Broadway Music Co.'s "Everybody's Crazy Over Dixie"

VAUDEVILLE VOLLEYS—From

VAUDEVILLE is enjoying unwonted prosperity. The Election Day returns were all in favor of the box office candidates.

Now that a negro porter at the Palace has scored a hit in vaudeville, the elevator boys' hopes there are rising every day.

Tommy Gray went to an eastern town to do some work. He heard a rumor or two that all wasn't well with the show, so he called it a day by hopping another train right back home. That reminds us that Tommy is still keeping company with that little English swagger stick that he brought back from the other side.

Sure looked good to see Eck Bunch back with the bunch on Broadway after a long stay on the other side. Eck brought word that Walter Duggan is apt to hit Broadway any day now with a layout of Piccadilly scenery that will make Eddie Mack turn green with envy.

May Join Show.

That jolly, goodhearted pair of vaudevillians and goodfellows, Billy Noble and Jeanne Brooks (the Girl with the Smile) are back in New York after a several months' tour of the West with their act. Word was passed this week that lines were working for Miss Brooks and her smile to join one of Broadway's shows, with Miss Brooks about ready to consent. It may mean the dissolution of the pair as an "act," although Billy would also get a production job. If Miss Brooks takes it or remains in vaudeville, the best wishes of the MIRROR is with her and her genial partner. In private life Miss Brooks is Mrs. Noble.

George Mence is going to stick in New York. George for a long time was in Chicago, attached to the vaudeville office of Beecher & Jacobs. He is now connected with the Lew Golder Agency on Broadway and there George plans to stay. He's a nice looking chap, comes of good family stock, and apparently is making good among older and more experienced agents.

Sophie Tucker is in Boston. That sounds funny when it is recalled that for forty-four weeks she was a drawing and entertaining card at Reisenweber's and that for twenty solid months Miss Tucker has been playing local vaudeville houses and Reisenweber's. That is some stay in this man's town for a stage artist. She is in the Hub with "Shubert Gaieties."

William B. Friedlander is staging no more vaudeville acts until he has finished his new writing and staging contract for the new G. M. Anderson revue, "The Frivolities of 1919."

Arthur MacHugh is himself again. For weeks he sent out nice-worded paragraphs about the bathing girls that were at the Broadway. Another batch of show girls are at the Broadway with the "Parisian Fashion Frolic," now at the house, and Mac is sending broadcast some figures on what the girls' wardrobe cost. Arthur is good at figures.

A Young Old Man.

On the 28th of November the sixty-fourth birthday anniversary of William F. Hennessey of the B. F. Keith Vaudeville Exchange will be celebrated by that gentleman in a quiet, modest way. If there is a young old man in this world, it is

Personals—May Join Show—William F. Hennessey, A Young Old Man—Successful Vaudeville Managers, No. 11, Harry Jordan—More About "Comebacks"

Mr. Hennessey. Notwithstanding that he has been in ill health for the past two years and that his nerves at times are somewhat wobbly, William Hennessey shows more pep, spirit and good nature than the majority of the chaps in their twenties do around the Palace offices of the Keith interests. He's of two schools—the old and the new—and his experience with both has not changed him a bit. He believes in fresh air and exercise and he gets as much of both as he can. He is also a great believer in work, and even now at his age he and work are on the most intimate of terms. Bill Hennessey's life as it has passed in review up to the sixty-third viewpoint as well as the year drawing to a close and others stand in the offing would make mighty good reading for the boys of today seeking success on the highways and byways of opportunity.

The Wilton Sisters have been the biggest kind of a hit with the Abraham Levey show, "The Little Whopper." The sisters encountered a new wrinkle last week when officers for the Children's Society refused to take Mrs. Wilton's word that both girls were older than they looked. However, the society was finally convinced and the girls are now working without any outside interruption.

Daphne Pollard, now in the States after a long, happy and prosperous playing season in London, has gone West to visit her folks prior to her return to the other side. She is in splendid health, has a tidy sum laid aside for a rainy day, and has an imported wardrobe for street wear that will make her the talk of the home town.

We met Harry Mayo the other day. This is the same sweet singer of the old Empire City Quartette. Mayo can still sing with great effect and has a speaking voice that could well grace any production along Broadway. We wondered why some manager hadn't grabbed Harry. However, Harry has always played vaudeville and in vaudeville he will stick, as he gets more money for his work there than any production manager might offer. That is one good reason why Harry is in vaudeville.

Jack Allen is connected with the Counihan & Shannon theatrical interests. Jack is reported as plan-

ning to build a new home somewhere adjacent to New York, as he is tired of paying big rent year after year.

Successful Vaudeville Managers No. 11.

This week the Volleys takes pleasure in presenting the name of Harry Jordan as one of vaudeville's successful managers. Mr. Jordan, who has been manager of Keith's in Philadelphia since the house rose from its present foundations, is also the general representative in that city of the B. F. Keith Vaudeville Exchange, and he has a lot of responsibility upon his shoulders. While the outside world, and especially that part of it which encompasses Keith's big house in Quakertown, knows Harry Jordan well, no one knows his worth, sticktoiveness and energy as well as E. F. Albee. It was Mr. Albee who gave Mr. Jordan his first theatrical job, and this is how it happened. Some years ago Mr. Jordan was a hotel clerk, and a good one. He started the pen and ledger way up the ladder of success up in a little hotel in Maine. Subsequent passing of time and developments landed Harry Jordan in a hotel in Washington, D. C. It so happened that he became acquainted with both B. F. Keith (now deceased) and Mr. Albee, the present head of the Keith Exchange. In the capitol, Jordan took courage and braced Mr. Albee for a theatrical job. Mr. Albee rather liked the way Jordan went about it and finally agreed to give him such a job if he (Jordan) would do the work the way he (Albee) wanted him to do it, inasmuch as Jordan had no theater experience. Albee said that he was building a new theater in Philadelphia and that if Jordan was able to quit the hotel station without handicapping the inn service that he was to report in Philadelphia with overalls and jumper. Jordan said it was agreeable to him. Mr. Albee thought the overall and jumper reference would knock any theatrical aspiration of Jordan's galleywest and dismissed the thought. Lo and behold, on the following Monday Jordan showed up in Philadelphia with the overall and jumper equipment. He met Mr. Albee and said that he reported for the job that Mr. Albee had agreed upon. For a moment Jordan's presence sort of nonplussed Mr. Albee, but seeing that Jordan was not afraid of work,

set him on the time checking job of keeping tab on the loads of dirt being removed from the new theater site. From one assignment to another went Jordan, doing the kind of service that pleased Mr. Albee. When the house was finished Jordan became assistant manager. From 1902 on he has been the house manager and Mr. Albee blesses the day that Dame Fortune sent Jordan his way with that overalls and jumper. Mr. Jordan is married and resides with his happy family in Philadelphia. Every Tuesday Mr. Jordan comes into New York to book his next week's show for Keith's, Philadelphia. The house is one of the best paying on the Keith Circuit and the success of the Philadelphia affiliation is synonymous with the name there of Harry Jordan. (No, gentle reader, he is not the creator of Jordan's almonds.)

When it comes to throwing slang forty ways from the middle and back again, we would rather hear Bill Green, lately returned from overseas, sling it than any one we know of. That line of Australian slang is funnier than one of Walter Kelly's offstage stories.

Re "Comebacks."

The Wilkie Bard "comeback" at the Palace after experiencing a disappointing opening that would have eased any other artist but a man of Bard's showmanship and experience right out of the show business for all time proves once more that such a thing can be accomplished. Bard returned right after his unmistakable "flop" and made good in such a manner that he is to remain here and play out his contracted "time." While on the subject of "comebacks," little Joe Laurie, after dissolving a sure-fire vaudeville "double" with Aileen Bronson, was told that the agents and managers would never want him as a "single" and that they would demand the Laurie and Bronson "act." Miss Bronson went West and tried to play the "lettergo" act with another partner, but the houses wanted Joe Laurie with her. So back to New York she came, with intentions to accept the first production offer that came her way. Laurie, however, "came back" to vaudeville with a "single" that registered an instantaneous success. Van Hoven is coming back from England, where he has been making all sorts of regular stage money, and now it's up to Paul Dickey to revive "The Comeback" for vaudeville. This is the season of "comebacks."

"Manny" to Stick.

Norman E. Manwaring, known in and out of the Palace Building as "Manny," who suddenly severed connections with the Max Hart office when Hart arranged for Georgie O'Brien to hook up an affiliation with the Hart booking department, is being complimented upon his new affiliation with Gene Hughes. "Manny," as he is known, has been representing acts for the Hart agency for eleven years, and when word was passed "Manny" was out of Hart's there was fear that he might be giving up the agency game. The Hughes connection, however, enables "Manny" to ply his trade among the men who know him so well and like him for the stuff he has shown in him. Good luck, Manny!

10 YEARS AGO TODAY 20 YEARS AGO TODAY

Ray Cox Produces New Act At The Fifth Avenue.

Mortimer M. Theis Files Petition In Bankruptcy.

Harry Bulger Prepares For Vaudeville Tour.

Julian Eltinge Headlines At Plaza Music Hall.

Blaney's Lincoln Square Adopts Vaudeville Policy.

Otis Harlan Announced By M. S. Bentham For Big Act.

Ryan and Richfield Signed By Orpheum For Forty Weeks in Will Cressy Sketch

Robert Edeson Makes Vaudeville Debut At Union Square.

Weber and Fields Add "The Other Way" To Bill.

May Vokes Tries Out New Act At Tony Pastor's.

Marguerite Sylvia in Last Of "Around the World in Eighty Minutes."

McIntyre and Heath Headline At Harlem Music Hall.

Lydia Yeomans-Titus Heads Bill At Empire Palace, Dublin.

Marie Dressler Is Hit of Palace Bill.

\$105,000 IS NOW IN THE MELON FOR PAST YEAR'S ROYALTIES

At the Annual Meeting of the American Society of Composers, Successful Reports Are Read

FOR the year just ending in the annual activities of the American Society of Composers, Authors and Publishers the members at the annual session of the organization in the New York headquarters last week were overjoyed upon hearing that the "melon" amounted to exactly \$105,000. This is the amount that the Society in its official capacity has collected from hotels, motion picture houses, cafes, restaurants, dance halls, etc., as royalties for music that has been played by them at the consent of the organization.

The Board of Directors has the say of how the money will be distributed with the cutting of the "melon" to be announced later.

It may be the decision of the Society to let the royalty amount go on for another year or so and attain

a two million mark that will give the members something to divide when the distribution time comes. However there are 185 new contracts in, with more sure to come later.

The Society listened to reports last week from the officers and each showed what splendid progress and success had been made during the past year.

The Society went on record as being unalterably opposed to any member of the organization from releasing any number on his books without first obtaining the consent of the society.

The Jerome H. Remick Company was readmitted to the Society's membership after having been out of the organization for more than a year.

Panama Trip Cancelled

A number of New York men, who had planned to take vaudeville road shows through Panama, have called off the proposed trip owing to reported changes in the army control of cantonment shows. This is due to the switch whereby Major Donahue replaces J. R. Banta who has been booking the shows. Jack Shea had everything laid out for a tour of a Vaudeville Society Circus, the intention being that the show would be gone from New York at least seven months. Perhaps the tour may be arranged later, Shea expecting to get away by January 2, the time previously agreed upon by the cantonment booker.

Sunday Concerts Draw

The biggest business ever registered by Sunday concerts is now being reported by the New York and Brooklyn houses. This takes in all of the legitimate house programs on Sundays as well as the special vaudeville bills that are booked for one day only in the burlesque houses. The Columbia, New York, which is booked by Feiber & Shea offices, is enjoying the biggest Sunday prosperity yet experienced by that firm since handling the Sunday shows. Feiber & Shea also are packing the Bronx Opera House with Sunday vaudeville concerts.

Joins Moffet Studio

Paul R. Stone, of the former act of Paul and Marmion Stone in vaudeville, is now theatrical and publicity manager of the Moffet Studios in Chicago. Mr. Stone, owing to his large acquaintance among the profession, is in position to give his friends valuable publicity.

H. B. Burton Producing

Harry B. Burton, the vaudeville agent, has decided to engage in the producing game, having a number of big acts that he will put together and offer for booking via the B. F. Keith Vaudeville Exchange. Burton has an office in the Palace building.

Parish and Peru Accepted

Just when it looked like Parish and Peru would not join the Wayburn revue at the Capitol, the vaudevillians were notified that the Capitol would use their turn after all and requested them to join the show.

Rhea's Publicity

Mlle. Rhea, the dancer, who in private life is Mrs. V. D. McMurray, after playing the New York houses, jumped to Cincinnati where during her stay there at Keith's received some big publicity from the local papers. The Post ran quite a story about Mlle. Rhea and Pavlowa meeting in Kansas City following the event of the former having been driven out of Russia by the War. It was Pavlowa who inspired the American girl to take dancing instructions under foreign masters and which advice she followed to the extent that she is now back home and playing the "big time" vaudeville houses with an artistic dancing offering.

Dainty Marie Hurt

Dainty Marie, while playing the Palace, Chicago, last week, fell during her act and suffered severe injuries that had the vaudevillian removed to Mercy Hospital. Her accident forced her to cancel immediate time and also prevent her from joining the new Capitol Theater revue, New York. A wire was received at the time of the injury, saying grave fears were entertained as to her recovery.

Harry Mayo's New One

Harry Mayo not long ago severed vaudeville partnership with Basil Linn, the Englishman who appeared with Henry Tombes in "The Bride Shop" and this week hit Broadway with a new single turn that he plans to tour the "big time" with, if the bookers pass upon it. Linn is somewhere in the south with a new partner.

Woods Loses Homer Mason

The Al Woods office, unable to find a place in a new show that Woods called for rehearsals last week for Marguerite Keeler received notice from her husband and vaudeville partner, Homer B. Mason that the Woods engagement was off and that he and Miss Keeler would continue to play vaudeville dates.

Efforts Afoot To Have Lucille Chalfant Join "Musicland" At Palace
Lillian Berse Reported As Leaving Act After This Week's Engagement
Juliet Replaced Sole and Fieldman At 81st Theater Tuesday Afternoon
Deiro Quits 81st Street Bill Last Friday With Creole Fashion Plate
Chic Sale Gets Route For Time When Not Playing "Midnight Frolic"

LOEW'S NEW ONE

Plans Set for the Erection of Million Dollar Theater

Announcement is made that the newly formed Marcus Loew Realty Corporation is to build a brand new theater and office building at the northeast corner of Broadway and 45th Street, the plans now on file with the Manhattan Bureau of Buildings. The building will be sixteen stories high, with the center a theater and a modern Roof Garden atop the new Loew structure.

The house will seat 3,186, with the capacity of the Roof Garden to be 1,500. Thomas W. Lamb is the architect.

Work on the new theater is expected to start just as soon as the site is ready for the foundation to be started.

Houdini Going Abroad

Houdini is reported as trying hard to extricate himself from a contract he signed for an engagement abroad under the auspices of the Moss enterprises but it is now set that he must fill his European dates. Houdini was expected to be in Europe in 1915 but he managed to have the time set forward. He now plans to sail via the Mauretania for London December 16. He will be gone six months and during his stay over there will make two big pictures.

Irving Mack Here

Irving Mack is here. He's a young Chicagoan who started at the bottom rung of the show ladder and has worked himself up to a membership in the Chicago advertising company of Willits, Eckels & Mack. It was only a few years ago Irving was an office boy in the employ of Jones, Linick & Schaefer, hopping copy to the newspapers from Ralph Kettering's press sanctum. Now he is in New York on a business and pleasure trip.

Film Star's New Act

Ruth Stonehouse, former Essanay film star and who once appeared as a special attraction in some of the Chicago vaudeville theaters, has decided to tour vaudeville with a new turn that she is now rehearsing and expects to have ready some time after the holidays. Miss Stonehouse has been in California for some time taking dancing instructions from the Kosloff School. With her will be a harpist and pianist.

Big Act Booked

Just when it appeared as though John E. Coutts would disband his big act, "When Dreams Come True"—a condensed version of the road show of that title—"big time" bookings are obtained, with the Palace also a tentative date. Coutts has reorganized the act since it was first produced for vaudeville.

Shea Lands Oswego

Jack Shea, in addition to booking vaudeville shows into the Mozart, Elmira, and the Star, Binghamton, plans to add the Richardson, Oswego, to his books after December 1. Shea has been elated over the success of his shows in Elmira on their first week.

NORWORTH HEADS 81st ST. PROGRAM

Jack Norworth Tries Out Some New Songs

This week the program at the Eighty-first Street Theater suffered some rather important changes. For one, Jack Norworth's new vaudeville revue "Broadway Echoes," which included quite a company in support of the star, was scheduled to make its initial two-a-day appearance. Instead Norworth appeared in his familiar role of a single. It seems that Norworth tried out "Broadway Echoes" at the Century Theater Sunday evening and, as he very aptly described it himself in a speech of apology at the Eighty-first Street: "It didn't echo at all well." Hence the appearance alone. It seemed as if Norworth used this opportunity, at the Tuesday matinees at least, to try out a number of new songs. Some of the new ones were "Tell the World She's Mine," a comedy ditty entitled "Me and My Wife," "Disappointed" and "In These Hard Times."

The other change was the substitution of Juliet for Solon Fieldman. The writer regrets to admit he has never seen Mr. Fieldman so is unable to determine if it was a loss. However he will go so far as to doubt it. Juliet is vaudeville's premier mimic, and having her play in place of any one could hardly be called a detriment to the program. Miss Juliet worked under the inconvenience of having no stage wardrobe, appearing in her street clothes.

Martin Webb, who still thinks it best to omit the program credit to his assistant, who is really half of the act, played his familiar "Cousin Giuseppe." The team were a big success and one more round of applause would have made them stop the show. Wilbur Mack, supported by Louie Holley, George Hariss and Charles Hysler, presented Mr. Mack's own sketch, "A Pair of Tickets." It is a quiet little thing, in which the featured player works hard for comedy effects, and was received quietly.

The Follis Girls, who combine delightfully pleasing personalities with a certain amount of dancing and singing ability scored in second position. A man and woman team of rope throwers, Walker and Texas, do some novel stunts and some customary ones opened the show. Tidden.

"Willie" Weston Dead

"Willie" Weston, a widely known and popular character comedian and dancer, died in his home in Wadsworth Avenue, New York, Nov. 11. He had been seriously ill for nine months, as he suffered a nervous collapse during a performance out of town. Weston was born in Brooklyn thirty-five years ago and learned to dance when only fifteen years of age. He was a member of the Friars Club, Elks, Masons and other societies. He is survived by his wife, three brothers and four sisters.

Franklin's Activities

Despite prohibition, Joseph B. Franklin, head of the Fifth Avenue Entertainment Company, is receiving all kinds of demands for entertainers and musicians for restaurants, hotels and clubs. Incidentally J. B. is placing a number of acts with big shows and it was his business act that landed Ray Miller's Black and White Melody Boys with the new Ed. Wynn show.

RIVAL POP HOUSE IN ELMIRA WAGES WAR AGAINST KEITH

Upstate Town Wakes Up When Vaudeville Theaters Start Merry Boxoffice Fight

ELMIRA, N. Y. is in the throes of keen theatrical excitement. In fact there was never was anything like it in that town and it is all due to the Mozart Theater suddenly coming to life with a vaudeville policy that started playing to capacity houses last week. Heretofore the B. F. Keith booked house there—the Majestic—has had the old town by the ears on the vaudeville thing. In fact the belief was prevalent for years that an agreement existed whereby the Mozart could only play road shows and pictures.

The matter reached the courts with the courts deciding that the Mozart could play road vaudeville shows. So it developed in the passing that Max Hart, the New York vaudeville agent, held the second mortgage on the Mozart—\$20,000—but all his efforts to sidetrack the proposed vaudeville were futile. So split week bills were arranged by George Jackson, managing the Mozart. Each house plays four acts, changing the bills semi-weekly. It is understood that an Elmira bank holds the first mortgage on the Mozart. A Mr. Gubson runs the Keith house and books his own shows via the Keith New York offices.

Jackson of the Mozart commissioned Jack Shea in New York to

compile his bills and last week Shea and the Keith shows waged merry "opposition." The Keith booker played the first half of last week the following show: Four American Comiques, Maybelle Phillips, Kirk-Smith Sisters and the Juvenile Follies. Shea routed a similar show comprising the Mast Children, Hall and Francis, Four Jansleys and the Jack Goldberg act styled the Juvenile Follies. On his paper Shea had inserted the word "original" on the Follies advanced billing. For the last half both houses had a quieter array of acts but this week the Keith offices staggered Shea by sending up Joe Woods' "Mimic World," paying \$500 and railroad fares with Shea having a show that ran mostly to "hoke" and "hokum." The admission scale for both theaters range from 20 to 30 cents including war tax.

So the status in Elmira is that the Mozart with a pop vaudeville policy is dragging down around \$700 a day from the Majestic which now finds the Mozart offering "opposition" that came as a sort of a bomb from the blue. Meanwhile Max Hart is looking up some angles on that mortgage connection he holds and some interesting phases are expected to develop in the vaudeville battle in Elmira.

Rooney Act Held Over

The new offering of Pat Rooney and Marion Bent made such an impression at the Palace Monday that the turn was immediately placed under booking contract for a second week with a third not unlikely. Not only has Pat and Miss Marion, Vincent Lopez and his jazz band and the Gill-Marguerite dancing combination scored an unqualified hit at the Corner but the regulars are anxious to see the act again. Pat and "surefire" are sure together now with his production theme.

Mort H. Singer Here

Mort H. Singer, one of the theatrical wizards of Chicago, chief executive of the Western Vaudeville Managers' Association and who made it possible for the State-Lake to become a reality within sight of Lake Michigan, was in New York the fore part of the week combining business with pleasure. He had a conference with Martin Beck and other executives of the Orpheum Circuit.

Entertain Drew Post

Ned Wayburn's Demi Tasse Revue moved over to Keene's chop-house after the regular performance at the Capitol Theater Tuesday night, Nov. 11th, to put on a special complimentary performance for the Sidney Rankin Drew Post of the American Legion on the occasion of its first re-union in honor of armistice day.

Frankie James in Show

Despite all stories to the contrary, Frankie James is playing her principal feminine role with the Jean Bedini show, "Peek A Boo" at the Columbia where her work this week is one of the delights of the show. Miss James was ill while the show was on the road but there wasn't any truth in the report that she was quitting the show,

McNaughtons Busy

A turn of the cards by fate has Tom McNaughton the featured comedian with a brand new show, "The Magic Melody" that opened in New York at the Shubert Tuesday night while at the Riverside uptown, his wife, Alice Lloyd inaugurated her return to the "big time" vaudeville houses with a new "single" that scored a big triumph Monday afternoon. Looks like a mighty big season for Both Mr. and Mrs. Tom. As the whole family is now here the joy is all the more complete.

Ends Camp Tour

Back in New York after a most successful tour of the cantonment theaters, Evelyn Forrest, who does a "single" act, is planning to appear in vaudeville for the remainder of the season if she doesn't accept a production offer that is now knocking at her door. Miss Forrest is a comedienne of exception ability and several of the camp theater managers say that she is a "find" for production. Miss Forrest is enjoying a brief rest period prior to resuming her stage work.

Names It The Coliseum

The new B. S. Moss Theater at Broadway and 181st Street, now in course of construction, is to be christened The Coliseum. It will play the Moss policy of pictures and vaudeville when completed. Heretofore Moss has always named a new theater after one of the presidents of the United States.

Harry Springgold Here

Harry Springgold, one of the most active of the Chicago colony of vaudeville agents, is in New York for a several weeks' stay looking over new material suitable for bookings through his western agency. Harry is one of the biggest agency aids to the W. V. M. A. in the Windy City.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Meow	Herbert Clifton
Oh How She Can Dance	Emma Carus
You'd Be Surprised	Henry Lewis
Come To The Great American	
Desert With Me	Raymond and Schram

Stranger Cleans Up

Grace Nelson, a newcomer with in the gates of New York's vaudeville, came into New York Monday night without any high fanfare on the part of high-salaried press agents and registered a clean-up at the Riverside, where the agents are flocking to sign her up for futures. One thing that sent this young woman's stage worth to the skyline was a song entitled "I Know Why" (Richmond Music Company). She also inserted "Aili Aili" in her routine and the Riverside audience Monday and Tuesday clamored for encores. Miss Nelson has "arrived." She's in "big time" to stay unless some production manager can steal her away.

Sues Maurice for Divorce

The story is out that Florence Walton, in private life the wife of Maurice Mouvet—Maurice the dancer—has entered a suit in the courts for a divorce from her husband. Supreme Court Justice Platt at White Plains last week appointed a referee to take testimony in the Walton-Maurice suit. Meanwhile Miss Walton and Maurice are appearing at the Hotel Biltmore per a contract with the hotel for daily exhibitions of the floor skill which made the pair internationally famous.

The Kouns Girls Return

The Kouns Sisters are back in the States. The Misses Nella and Sara, former vaudeville favorites, who went overseas with the Y. M. C. A. entertaining units and were there a year entertaining the Pershing soldiers, return to New York with all kinds of marriage proposals to their credit in addition to a raft of stage offers. The girls are the daughters of the late C. W. Kouns, general manager of the Atchison, Topeka & Santa Fe railroad.

Another Century Jam

Another packed house was at the Century Sunday night with the vaudeville bill proving a hit with those who paid fancier prices than they had been accustomed to see headliners and "names" along Broadway's vaudeville way. Chris Egau, manager of the Colonial, is still "counting up" for the Keith management while I. R. Samuels is handling the bills. The prices were up a trifle over the preceding week when less than \$6,000 was taken in on the one night's show.

Pollock Elected Mayor

John Pollock, the popular and Trojan-working publicity expert of the Orpheum Circuit, whose offices are in the Palace Theater Building, was signally honored on Election Day by being elected Mayor of Leonia, N. J. There were two tickets, with Pollock on both of them, making Pollock the unanimous choice of the 3,000 voting population for the mayoralty.

Third Time East

For the third time since it was formed, the William B. Friedlander act, "Sweeties," shortly starts a tour of the eastern "big time" houses.

BLITHE BILL AT THE ALHAMBRA Musical Melange at Harlem House

The big head-liner of the program at the Alhambra Theater this week is "Musicland" written and produced by Anatol Friedland. It made a deep impression on all the lovers of music at this house, and well deserved the "hit" which it was accorded. Lillian Berse, in her handsome frocks, is the principal, and she is ably assisted by a score or so of capable boys and girls, among them are Phoebe Whiteside, Neal Mack, Mabel Allen, Aileen Bucher, Peggy Carter, Viola Duval, Billy Hanson, Mary Jennings and Marguerite Little.

Whiting and Burt register well with the crowd with their own peculiar and taking way of saying and singing songs. The Creole Fashion Plate is a never failing surprise. Almost as much of a surprise is the deep voice of one of the girls in Ames and Winthrop. The effect is increased by her initial appearance as an angel.

Vinie Daly springs a new way to sing "Smiles," and it makes for an unqualified and enthusiastic approval on the part of the audience.

Claude and Fannie Usher present a sketch called "The Bide a Wee Home," which takes up filial and parental devotion and philanthropy, and out of them makes a most successful playlet.

Roy Harrah and Jacqueline do astounding and astonishing things on roller skates as an opening act, and Martin and Fabrin close with a turn that threatens to be one of posing statuary and turns out to be one of the neatest dancing acts of the bill.

Randall.

First Half at the Hamilton

The Hamilton Theater of the Moss circuit, at 146th Street and Broadway is now under the management of Jack La Reaux, formerly the assistant manager at this house. A. Straus is the Stage Manager and Miss Mae Fouts handles the cash as Treasurer. She is assisted in her noble work by Miss Honora Dooley as Cashier. Each guest or patron hands the papers to Mr. C. Reulen, who guards the door with a vigilant eye. Mr. Y. Yokel is assistant to Mr. La Reaux, and the shocking department is under the master electricians, Messrs. Thompson and Klein. The stocking department is directed by Mr. Appel as Property Master and Mr. S. W. Lawton turns the crank as Chief Projectionist.

The first half of the week's vaudeville was opened by Lillian and Twins, a tan-bark act in blue tights, involving great feats of brute strength combined with woman's intuition.

Smith and Sauvain are capable of using far better material than they have in their present turn. However, she is pretty, and he is pleasing and elongated, so the act is rather jolly.

Kelso and Leighton make every one happy with their line of chatter, and Davis and Riche play and sing and sneeze most delightfully.

Morgan and Gates glory in the fact that their act contains nothing but nonsense, and they are right. Clark's Hawaiians close the performance with music of the islands and other tunes popular throughout America today. The Hula dance introduced in this act is shorn of its native undulating beauty by an excessive speed in its rendition.

Randall.

HYSON AND DICKSON AND GRACE NELSON IN NEW ACTS

Hyson and Dickson

It seems only yesteryear that we saw the handsome Carl Hyson and the charming Dorothy Dickson dancing in the ballroom of one of Chicago's most fashionable cafes. That was before they were married and Miss Dickson was side-stepping a career in the smart set of that town to devote herself to a professional career. Miss Dickson and Mr. Hyson became Mr. and Mrs. Hyson, which made them all the more determined to show the Chicago set that true love would give wings to their determination to go to the top rung of the ladder of success. The couple has sure won on merit for their work at the Colonial this week following a successful engagement at a Broadway theater with a musical comedy revealed a dandy act that smacked of originality, class and smartness. They can dance. However, Miss Dickson looms up as a bright particular dancing star. She's prepossessing, dresses becomingly in a black outfit, and shows grace and skill in her work. That dance with the swagger walking stick was most effective and enhanced the routine of the turn. Hyson gives novelty to the offering at the opening by singing a song that has a tuneful, melodious swing, prior to going into a double dance with Miss Dickson. And that Biltmore Cascades Band is a gem. The musicians play like regular musicians and on the dancing accompaniment do not rip gaping holes in the stage floor. All told, the act is a corker and will add class to any bill. Here's hoping vaudeville keeps them indefinitely! Mark.

Follis Girls

The Misses Follis present a song and dance act that gives one the undoubted impression of being done with originality, although an exact analysis may determine that there are not a great many novelties in what they do. But the impression of the whole is something different, and that is the only thing that matters. They use an attractive special drop in one and their grotesque costumes are weird but designed with taste. They offer a routine consisting of an opening song and dance by both, song into a dance by one, eccentric by other, another dance by the first, then a song and dance climax by both.

The two young ladies are peculiarly attractive in the extreme and they have very pleasing personalities. They dance far better than they sing. They will do for a big-time bill in an early spot or in a prominent place in a family theater program. Tidden.

Tozart

The English gentleman, who has elected to appear in American vaudeville under the above trick name, the derivation of which is rather vague, especially the Toz part of it, is a rapid water color sketch artist, working with a wide brush. He uses a "plot," coming in a window with a flash light, as all stage burglars do, and finding himself in an artist's studio with blank canvasses conveniently spread around decides to sentimentalize and paint instead of rob. His fast painting is good but his slow sentimentalizing is tiresome. He has a great punch at the end, when he makes a trick lettering of the well worth while slogan "Help the Red Cross." Tidden.

Grace Nelson

Grace Nelson brings a charm of manner and a sweet voice to the vaudeville stage in her present offering. Her program is short, but of such a high quality that her audiences always feel that they would like to hear much more. She is assisted by an accomplished musician with both the violin and piano, Robert Braine. Miss Nelson's rare tones have been entirely American made, for she is a student and protege of Arthur Law-rason.

Particularly winning in her routine is her singing of "Out of a Clear Sky." Among the other numbers is the answer to present popular song, "Tell Me Why," entitled "I Know Why," rendered in Miss Nelson's happiest vein. Randall.

Rural Comedy Four

The Rural Comedy Four have nothing new to offer. They are dressed as three old rubes and one young one. Their "comedy" is tiresome and the solo singing is unusually bad. They harmonize quite well, the collective singing obliterating the poor qualities of each individual songster. Tidden.

125th St

Gaily opened by the Harlequin Trio. And next were two nice

kids in a Grocery, Gould and Gould. — Grown up kids are Cole, Russell and Davis in "Nine O'clock."

Lucy Bruch fiddles in fine form.

Adams and Griffith are very poor.

"The Girl in the Air" sways out and sweetly sings.

By Ed Randall.

PALACE PARADE OF BIG HITS Corner Show is Quality Plus Quantity

Quality and quantity make the Palace bill this week look more like "production week" at the big corner than anything that has been paraded at that house this season. It is all due to the bookers giving the Palace a succession of "names" as well as a deluge of big acts that sent the folks away Monday afternoon happy in the thought of getting a whale of a show for the admission.

Picture a show that contains such "standards" as Jimmy Hussey, William Rock and Pat Rooney. Each of these entertainers has a new offering and one that has plenty of jazz, girls, gowns and singing and dancing. In fact each is on view with a most pretentious stage environment with each turn running much longer than any one of them has heretofore been consuming in vaudeville.

The Hussey act has a jazz band. So has Pat, but honestly neither oversteals the time with the result that there was no conflict. Hussey's comedy style and Pat's imitable dancing varied the jazz idea and that was an asset worth while to the bill. And the shimmy! It was there in a shoulderslide that had the audience trying to make comparisons between the trio of girls who displayed their shoulder-shaking ability. First appeared Tot Qualters in the Hussey turn followed by Gladys James with Rock and then Pat Rooney flashed Lillian Fermoye who held her own with the other shimmyists.

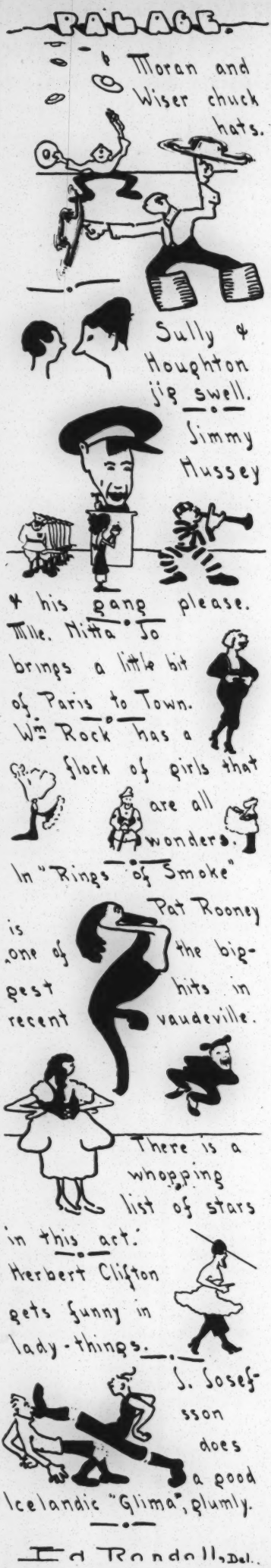
The most surprising part of the whole Palace show was the volcanic hit scored by Mlle. Marguerite whose smart dancing with Frank Gill was one of the biggest treats of the Pat Rooney act. Some dancing girl is this Miss Marguerite who swept the Palace audience off its feet by her remarkably clever work. As light as a feather, airy, graceful and showing a routine surpassing others in this line Mlle. Marguerite registered a smashing hit. She deserved everything and Pat gracefully permitted her to accept the tumultuous applause.

Moran and Wiser opened. Hat throwing comedians. Applauded. William Sully and Genevieve Houghton were second. Act got away slowly but once young Billy of the Sully family training hit his dancing stride a hit was chalked up.

After Hussey came Mlle. Nita Jo and sandwiched in between Hussey and Rock was some assignment but she made the best of it capably and cleverly. The Rooney-Marion Bent act started the second half. Herbert Clifton and the Johannes Josefsson "Glima" troupe followed. Clifton's female impersonation, especially the travesty part, were a laughing hit. Considered some feat at the Palace following a long show and big favorites. The "Glima" exhibition held everybody for the finish. Mark.

Burns and Faran

The Messrs. Burns and Faran are another pair of good hoopers who nearly putting their act on the blink by frequently bursting into alleged comedy songs. If they confined their efforts to dancing they would be a positive success in a number one or two position. Their footwork, which they do together, is neat and they dance to a good selection of tunes, such as "Hindustan" and "Chong." Tidden.



5th Ave. Bill First Half

Perhaps the most outstanding feature of the bill at the 5th Avenue the first half was the novel sketch theme offered by the Bruce-Duffet Company. It is entitled "Through the Keyhole" and was not only smartly played and invested with adequate scenery but made a bully good impression.

Piquo and Co. opened and held attention. DeOnsonne and Baker, a "sister act," work hard to please. Foley and Lature, entertained.

George Austin Moore was a snap hit. He wore his overseas entertaining outfit, sang in good voice topical songs the audience applauded and told some stories in negro dialect that put him in big favor. Eric Zardo is a piano-playing genius. Has fingers tapering like candles and he sure plays with wonderful effect. Jones and Greenlee recalled halcyon days of McMahon and Chappelle with their exchange of patter sitting on the suitcase. The pair pleased immensely. The Briants closed the show and did a splendid job of it. Mark.

5th AVENUE



1st. Thrill - Harvard, Kendis
* Holt - Jo Lennard

sings Scotch & Jigs Irish.



Pinprea
Wilson
Alton

swear off. Volunteer "4"

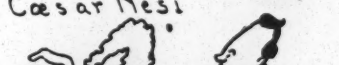
are sing-
ers of night.



Fern
* Davis

make fun.

Caesar Nesi



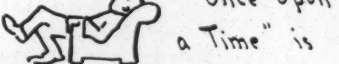
sings opera with M. Lee.



"Once Upon
a Time" is
quite a sketch.



Regal &
Moore
are O.K.



The Ara
Sisters - Wow!



By Ed Randall

BEE PALMER TOPS ROYAL PROGRAM

A New Personality in Vaudeville, She Goes Big

The nine act bill was headed by one of Broadway's favorite shimmyists, Bee Palmer. She stopped the show. Is there anything more to be said?—except that a lot of wiseacres dogmatically predicted before she made her entry in vaudeville that she would never get across in the large two-a-day houses. These same wise boys are now keeping remarkably quiet.

Next to Miss Palmer, the honors were divided between McKay and Ardine and Bert Hanlon. George McKay's apparently ad lib. stuff was, as usual, the most amusing part of the act. Bert Hanlon's Jewish characterizations were especially well received by the Royal audience, but they were not by any means the only part of his monologue that got over.

Robert Hyman and Virginia Mann gave excellent performances in the principal roles of Alan Dineheart's amusing sketch, "\$5,000 a Year," which depicts, cleverly, the successful attempt of a young business man and his wife in getting the husband's salary raised to the figure in the title from something somewhat lower. Lester Crawford and Helen Broderick contributed much merriment to the afternoon's entertainment with a zippy, rapid-fire patter turn. Miss Broderick is a comedienne of perceptible ability. Val Harris and Jack Manion were fairly well received in their "Uncle Jerry at the Opera." The weakest portion of their turn is where they sing "Give Me the Harem," which is one of the poorest songs being sung in vaudeville, and its attempts to be smutty are tiresome and over-familiar.

The McDonalds, who we will call, for want of a better classification, whirlwind dancers, were substituted in the opening spot for the Shirley Sisters, who did not appear. Marconi and Fitzgibbons' musical turn, in number two position, got more than usually comes to acts as early in the bill as that. The crowd was very responsive to Fitzgibbons' piano playing and xylophoning. The Lorner Girls held in all but a few stragglers in the closing spot. Tidden.

Two Hits Top 58th St. Last Half Program

The last half bill at Proctor's Fifty-eighth Street was headed by McDevitt, Kelly and Lucy and Emma Krause and her Honey Girls. The former trio presented their familiar "The Piano Movers and the Actress" to the delight of a full house on Friday afternoon. Emma Krause and her girl minstrels seemed to get over irrespective of the fact that they used rather aged minstrel first part stuff.

Laura and Billy Dreyer danced a zippy opening to the show. Garfield and Smith amused the crowd with an act principally consisting of one of those marital squabbles. O'Brien and Havel played their vaudeville agent act. This team are big favorites at the Fifty-eighth and a choice of any one of the turns from their repertoire is sure to go there. El Cola is a somewhat different xylophonist and his playing and comedy were enormously successful. Tidden.

RIVERSIDE

Dolores Valle-
cita is an
intrepid
girl with spotted cats.



Regal
* Moore

work bizarre
miracles



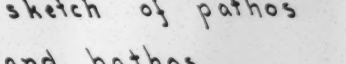
including magic dances.

— J. D. Carson & Co.

spiel a Yiddish



sketch of pathos
and bathos.



Grace Nelson.

in her sweet
voice, sang

"I Know Why

"Out of a Clear

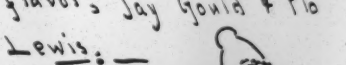
Sky" & others.

"Chicken
Chow Mein"

is a jolly
thing with Oriental

flavors. Jay Gould & Flo

Lewis.



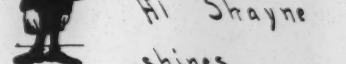
Flire Lloyd is a

musical queen with

William Walsh.

Al Shayne

shines.



The Ara Sis-
ters do a wild jig.

— By Ed Randall

DANCERS SCORE HIT AT COLONIAL Hyson-Dickson Offer Smart Turn That Smacks of Novelty

One of the smartest and classiest dancing turns seen at the Colonial in many moons is that offered this week by Carl Hyson and Dorothy Dickson, who are ably assisted by the Biltmore Cascades Orchestra, with Max Dolin conducting. Not only do Mr. Hyson and Miss Dickson form an attractive duo, but they reel off a series of stage dances that are away from the hackneyed line that has been deluging the stage of late. Miss Dickson has improved in her work since her engagement in musical comedy and she is now a leader in her line of dancing. It's an asset worth while—this act of Hyson-Dickson's—and vaudeville should hang on to it.

When Paul Morton and Naomi Glass dropped from the bill after the Monday opening, Henry Lewis was hustled into the breach, and as the Colonial regulars haven't forgotten this comedian, needless to add that Lewis registered a big, happy hit. Alex. Sparkes and Company opened this turn with the feline impersonations, being well received. Al. Raymond and Tom Schram sent over a crashing hit with their topical songs.

The Menlo Moore-Macklin Magley act, "Once Upon a Time," was a laughing success, with Jack Princeton and Leon Leonard holding up the turn by their exchange of dialogue, Princeton handling the comedy capably.

Bert Hanlon's bacon was saved by being on ahead of Lewis, whose style of work is similar, each opening with "Ladies and Gentles!", which should go out instanter from both turns.

Florence Tempest and male trio held attention, Miss Tempest receiving applause on her male impersonation. Eddie Buzzell and Peggy Parker landed a solid hit, the act going even better than at other times. In succession appeared Hyson and Dickson, Henry Lewis and Josie O'Meers, the last named holding the closing position in dandy style. Mark.

Ethel Clifton Tops 23rd St. Bill First Half

The real genuine treat of the bill at the 23rd Street the first half was the new act of Ethel Clifton's entitled "Partners," which proved both entertaining and thrilling, having a "surprise finish" that had the audience, Tuesday night, applauding enthusiastically. It's a crooky crook theme wherein a smart detective outwits a smart thief, both principals being women.

"Nine O'Clock" was an absurd affair, but had the stage license that enabled five men and a woman to dish up "hokum" and a slight touch of sentiment for laughter. It's an act that bears the label presentation of Cole, Russell and Davis. The singing was applauded. Winchester and Cogle's new act opened the show and was a big laughgetter. Lee Stoddard entertained splendidly with his imitations and ventriloquistic work. After the Ethel Clifton act appeared Murphy and Lachmar in tomfoolery that pleased.

Following the "Nine O'Clock" turn came Al. White in songs and talk that were entertaining. The Rigdon Dancers offered novelty in the closing spot. Mark.

(Bills continued on page 1804)

I N T H E S O N G S H O P

BY E. M. WICKES

Bob Miller's New Stunt—The Army Brought Berlin Back—"They're Off" to Havana—It Pays to Travel

MAXWELL SILVER, general manager of the Gilbert & Friedland Music Corporation, has completed plans for an extensive newspaper campaign on "Dreamy Amazon," a thirty cent number that is selling as fast as any of the ten cent numbers in the Gilbert & Friedland catalog. "Dreamy Amazon" will be released in December by the big phonograph companies.

Bob Miller's New Stunt

By special permission from The War Camp Community Service Bob Miller and Herbert Steiner are making the rounds of all the large factories in New Jersey, where during the luncheon hour every day they sing and play Leo Feist songs. Since the factory hands have learned of this stunt, practically all of them have been clamoring for Miller and Steiner. This is an excellent way to "plug" songs, as the toilers in factories are big buyers of popular sheet music. It is even better than a "plug" at some of the theaters. Since Bob and Herbert have been doing the factory circuit the orders from Jersey have increased wonderfully.

Rosalie Ascher, the little prima donna of vaudeville, opened at Proctor's 58th Street theater and was a big success with "I'm Forever Blowing Bubbles" and "Tell Me Why."

Harold Dellon severed his connections with Gilbert & Friedland and is now with The Broadway Music Corporation.

Army Brought Berlin Back

When Irving Berlin was called in to the service he was doing well, but he was not setting the world on fire with his songs like he had done for years. Up to the time of his entering the army he had never contracted the habit of getting up with the chickens. So when the bugler roused him out of a peaceful slumber every morning at daybreak, Berlin was in any but a happy frame of mind. He didn't see the sense of getting up at such an unearthly hour, but as he wasn't the boss at Camp Upton he had to do as he was told. To get back at the bugler at the system of disturbing the sleep of peaceful citizens he wrote "Oh, How I Hate to Get Up in the Morning" as a joke. The joke song would afford others who objected to getting up early an opportunity to express their objections without running the risk of being put in the guard house. Then "Yip Yip Yaphank," the Camp Upton show was put on, turning the joke song into a national hit and restoring Berlin to his old spot in the public eye. And he has been holding down the same spot ever since. All of which proves that Shakespeare knew what he was talking about when he pulled the line about the adversity stuff.

Some of the music stores throughout the country are refusing to play

up ten cent numbers any longer. The managers agree with the publishers that popular music should bring more than a dime. And these managers are featuring the high priced numbers. One big publisher intends to spend a large sum on the title page of a thirty cent number to see what effect it will have on the sales.

"They're Off" to Havana

Havana is calling for jazz bands and entertainers. The lid is off in Havana. Prohibition is a stranger, and a race track which John McGraw has purchased will be in full swing. One well known Broadway cafe has shifted its outfit, fixtures, fire water, and mixers to Havana's sunny clime. Several men who furnish jazz bands have been approached and offered tempting sums to send jazz bands to Havana. One man who is anxious to entice Ban-Joe Wallace to desert New York told Joe to make out his own contract. Havana is all set for a long holiday and the entertainers who get into the festivities will clean up.

W. C. Handy of Pace and Handy Music Company has returned from his concert tour through all the big southern cities. Mr. Handy was a big hit wherever he played. He will leave for Washington, D. C., on the 20th of November, where he is booked to play a three weeks engagement. His well known Memphis Blues Band will accompany him on the trip.

Lillian Berse, formerly with "Sweeties" and Gus Edwards' act, is now with "Musicland," Anatol Friedland's new musical revue. During the past year Miss Berse has been coming to the front rapidly as a box office attraction.

Nat Sanders is back in New York. Several months ago he went to Philadelphia where he opened a branch office for Gilbert & Friedland. He made such a success in Philadelphia that Wolfe Gilbert called him back with the idea of having Sanders open a new office in another city. Sanders never has any difficulty in making and holding friends in the show business, as he always wears the same size hat.

It Pays to Travel

One big publisher makes a practice of taking trips with the idea of meeting music dealers and store managers. And he has discovered that it pays him to travel. The dealers and buyers are always glad to see him, and not infrequently they offer suggestions to help boost the sale of his songs, which they wouldn't tell to the salesmen, as the salesmen wouldn't have the au-

thority to tell the managers to carry out the suggestions. The salesmen would have to write the publisher in detail and wait for a reply. By the time everything would be straightened out the idea would be dead. By calling on the managers and dealers the publisher builds up a personal friendship that he couldn't build very well by mail. This is a common practice with manufacturers in other lines of business, and as it has approximately always proved profitable in other lines, there doesn't appear to be any logical reason why music publishers couldn't use it to good advantage.

"The Sacred Flame," by Will Heelen and Will R. Haskins will be exploited in connection with a photoplay by the same title. The Meyer Cohen Music Co., will publish the song, and the Schomer Ross Producing Co. will release the pictures about the first of the coming year.

Chas. C. Handy, brother of W. C. Handy of the Pace and Handy Music Company, has worked like a Trojan for the success of the firm. In addition to being general manager, he is also the vice-president of the company.

Sophie Tucker and her jazz band have left "Hello Alexander" to entertain Boston folks. They will do their usual stunt with Shulert's "Gaieties of 1919."

Since moving into their new professional studios on West 46th street, Jos. W. Stern & Co., have landed many new and old acts on their songs. And the ballad singers are taking readily to S. R. Henry's new ballad, "Now I Know."

A. J. Stasny ordered five hundred thousand copies of "I'm Forever Thinking of You." He sent in this order before he had even tried to talk sales to any one.

On the bulletin board in Remick's offices, "I'm Climbing Mountains" heads the list of titles, which means that "I'm Climbing Mountains" is the best bet of the house.

A brand new song that Jimmy Flynn—the eighth singing wonder of the world; the most beloved and popular of all the song experts in New York and who is always ready to sing at charitable affairs, etc.—looks like a winner. It's labeled "With You, My Own." It's a ballad and has real sentiment and that touch of nature in the lyrical composition that enhances its worth in divers ways. The Will Wood Company has taken the number and all who have heard say Jimmy's lucky day is here.

At Mt. Morris Song Festival

Miss Laney from McKinley Music Co. opened with "Weeping Willow Lane" and "Rainbow Land." Billy Fagan from Witmark with Abner Silver at the piano sang "Sweet Adeline." An unknown blackface then made his appearance singing "Sultans Harem" and "I Used to Call Her Baby." He was a riot. Stasny with "My Gal" took the honors. This song seems to take the house by storm. They also used "Lullaby Land." Feist followed with two of the "James" boys' "Golden Gate" and "I Know What It Means to be Lonesome." Remick used their "I Am Climbing Mountains." It went well. Kendis and Brockman then represented themselves with the new "Open Door" number. "Taps" who is the untiring director of these concerts created a big surprise when he brought out the original Memphis Blues Band who played Pace and Handy's "Think of Me Little Daddy" in true syncopated style. The writer does not understand how "TAPS" gets such novelties without paying fabulous prices for their services. Someone called for "Maxie" from Irving Berlins to sing "You'd Be Surprised."

Nurnberg.

23rd St. Last Half Bill

A fair bill at Proctor's Twenty-third Street the last half of last week was headed by Jack Rose, the straw hat destroyer. To get laughs he destroys more alfafa thatches than an Erie commuter wears during the summer semester. He gets the laughs on this part of his business, but with his other stuff, which is of the "nut" variety he works so hard obviously that a great deal of the humor is robbed by the effort in getting it across. Two of the songs he uses are "The End of a Perfect Day Revised" and "Sahara."

Two girls, the Misses Aubrey and Rich, did quite well in second position with a singing and dancing act that contains a few novelties. Tozart, one of the rapid artists, opened the show. The Jewish comedienne in the "Beauty Vendor" act made the hit of the turn, as usual. This act could be built up considerably by substituting a good comedian to play opposite the three women. Mme. Verobel & Co. offering a singing turn, doing a mixture of classical stuff and popular ballads, did not quite meet the approval of the whole house.

Fargo and Richards, a man and woman, opening with some good patter and finishing with saxophoning was liked a whole lot. Mme. Cronin, who sang, and two much younger people comprising the company, who danced, did not hold them in very well in the closing spot on Thursday afternoon.

Tidden.

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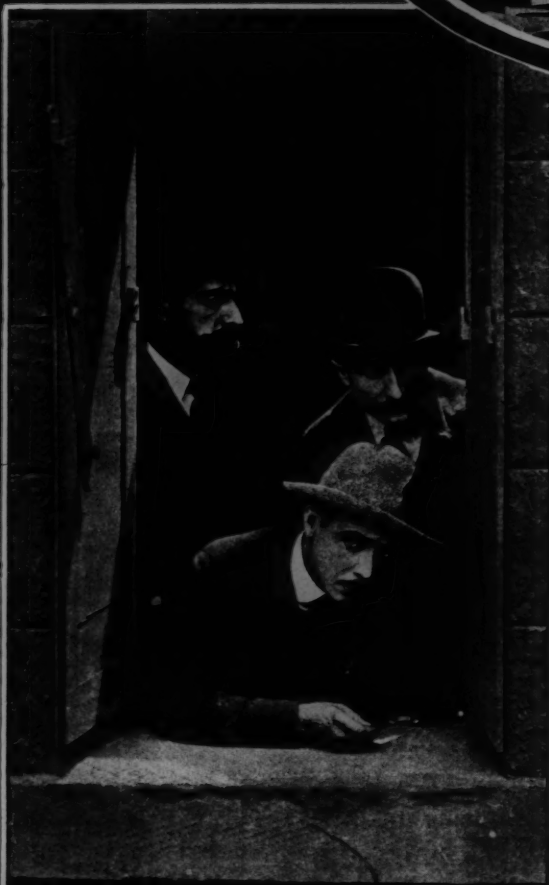
The
Yellow
Room



The criminologist and the detective-reporter try to reach some fundamental basis upon which to discover the criminal.

Rouletabille, assisted by Jean Sainclair, criminologist, and Robert Darzac, looks for finger marks from the only possible escape through which the criminal might have made his exit.

Robert Darzac (Edmund Elton) is overheard to ask Mathilde Stangerson (Ethel Grey Terry): "Is it necessary for me to commit murder to win you?"



Jean Sainclair, the criminologist, attempts to discover

who and what has drugged Rouletabille at dinner.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

RECIPROCITY. That is what the English manufacturers are pleading for through the Kinematograph and Lantern Weekly.

Mr. Atkinson strikes an interesting note when he contrasts conditions over here and over there. England was always more of an open shop than America. Before the war you could see films from almost every country in the world—and a lot from the U. S. A. that you hadn't even heard of before!

And at advanced prices.

A five or ten cent show unheard of, same style of performance would draw a shilling as the lowest admission. Visitors to London were always impressed by the long list of concerns that handled pictures. If they ever got inside the offices, they found the representative very cordial. Not the hustle and bustle of the offices over here. English audiences like American pictures, there is no doubt of that, but there is no reason why American audiences should not RECIPROCAT. They have whenever there has been a chance.

Remember the success of "The Manxman"? A number of the good things that Cosmofotofilm did could be reissued. There are several films based on W. W. Jacob's stories (one had Cyril Maude as star), that were excellent, and did they not also bring out a series of Dickens' dramatizations? The settings were particularly beautiful and many of the original spots were shown.

Audiences Differ

One reason why the English picture has a hard time getting over is because American audiences do not see it through English eyes. About six years ago, a pretentious production of an English melodrama was made in one of the theaters just off Broadway. The critics and a specially invited audience of exhibitors were present and were favorably impressed by the beautiful exteriors but couldn't for their lives tell what the story was about. The hero and heroine were in one peril after another the story rambled unmercifully and no one could tell what it all meant. The producer met the exhibitors afterward and asked how they liked it. Their remarks disconcerted him and he declared in surprise "Why it is the biggest melodramatic hit of the season." Had he stated upon the program that such was the case, the story would have had a different meaning but he imagined that everyone must have heard of it.

Broadway and the Strand are rather far apart! George Loane Tucker, who has contributed so much to pictures over here, did just as good work in England and brought many new and fine ideas to America. He made many pictures that made big money on both sides of the Atlantic and there are other fine directors left in London.

We have given the English actor a fair chance, the English playwright is not discriminated against, so why not admit the poor picture men into the country and give them an opportunity to show what they can do? They did two big things for the business. First, the advanced admission undoubtedly had an effect on the higher prices for admissions over here and the English market was one of the most profitable before the war. One of the biggest concerns in the then General Film, claimed that their foreign sales (largely in England)

English Make Plea For Reciprocity—A Tale of the "Zaza" Production—What Has Become of Screen That was Apparently Not a Screen?—"Follies" School For Film Stars—Screen Plays and Their Prices

paid all their running expenses and that the big American business was "all velvet."

Let's try RECIPROCITY and if it doesn't succeed, we can declare the closed shop. But perhaps they will declare it first on us if we don't hurry.

History of "Zaza" Production

The Leslie Carter production of "Zaza" was made partly in this country and partly abroad and thereby hangs a tale, now past history. The Candler Theater (now the Cohan and Harris) was chosen for the premiere and among the invited guests was a film magnate newly returned from abroad. He was very proud of his knowledge of Europe, gained by travel personally conducted, and reveled in the scenes at Versailles. His host, confusing the production with "The Heart of Maryland" which Herbert Brenon was showing at a rival house, insisted that the scenes had all been taken in California.

The magnate marvelled at the close copy of the original and when he returned to the West was enthusiastic over his experience. A day or two after his friend discovered his mistake but never for a moment imagined that the magnate would treasure it against him. They did not meet for several years and when the subject was discussed the friend feigned innocence and the magnate is wondering to this day WHO in the world played such a joke on him.

Where is Wonderful Screen?

What has become of the wonderful screen that made such a sensation at the Kinemacolor Theater in London in 1913? Pictures were projected without any apparent screen upon a sort of wall at the back of the stage. In the foreground a group of people sat looking at the pictures and occasionally singing or dancing. A phonograph arrangement made the characters sing and speak from time to time but there was absolutely no projection apparatus in sight.

The idea was to have been introduced in the U. S. but the war probably interfered. Perhaps some one bought the rights and tucked them away for a more auspicious moment.

It was not absolutely perfect, but something decidedly novel.

Excitement Over "The Copperhead"

Great excitement over on Long Island where "The Copperhead" is being filmed. Filmhurst has gone back to Civil War days in earnest. Some of the inhabitants do not know what it is all about but others

are reading up and the Library has a run on histories and encyclopedias. It might, therefore, be called an "educational" film.

Abraham Lincoln is played by a former waiter from the Strand Roof; he bears a startling resemblance to the Martyred President, and as he only has to look, is very satisfactory.

Lionel Barrymore is playing his stage role of "Milt Shanks" and the whole thing is one of the Famous-Lasky big productions.

Training School for Stars

The "Follies" is becoming a sort of training school for picture stars. We have already had Mae Murray (her latest, "The Twin Pawns" based upon Wilkie Collins' "Woman in White" said to be one of her best), Mollie King, Olive Thomas, Kay Laurell the Fairbanks Twins, and a number of others.

Latest addition is Martha Mansfield who will play the lead with John Barrymore in "Dr. Jekyll and Mr. Hyde" now being made. Miss Mansfield combines "Follies and pleasure," working in the daylight for the fun of the thing and at night at the New Amsterdam. Ever so many are doing it this season.

Never were so many stars in pictures as this year. And more on the way.

Something About "Cutting"

Billy Shea, head cutter for the Anita Stewart and Mildred Harris productions, has gone on record about cutting. Particularly as opposed to the established custom of some exhibitors who cut the film to suit their program. This he contends is a bad practice since it often ruins the otherwise good story. Many others have made similar kicks in the past but no decided step has ever been taken. Perhaps in this day of strikes and unions, someone will start a strike of cutters and then we will see what will happen.

Now that the Theater Attendants Union on the lower East Side have won theirs, no one can tell who will strike next!

Patrons can strike against poor pictures, even poorer vaudeville, bad ventilation and not enough showings of good pictures, or too few seats. And the exhibitor might take his turn to protest against the patron who brings his lunch and stays day and night.

Henley as An Actor

Hobart Henley's appearance as director "The Gay Old Dog," Mrs. Sidney Drew's adaptation of Edna Ferber's story, recalls an amusing incident when he was appearing in "Graft" the Universal serial of more

than three years ago. It will be remembered that the hero changed several times during the progress of the story, due to "temperamental difference." Hobart was the original and played for a number of episodes and then his place was suddenly taken by a cousin (played by Harry Carey.) The latter lasted only an episode or two and then was replaced by another actor and in the meantime the dear old mother of the story also made her exit.

In a small town where Friday was "Graft" night at the picture house, the majority of the inhabitants lived from week to week for succeeding instalments. In their lack of understanding of film conditions, they all really expected mother and the two boys to reappear the last night. How disgusted they were! They almost mobbed the manager and it is said that some of the sentimental members of the audience wept in disappointment. Serial nights are red letter nights in small communities and their faith in things was shaken for awhile. The exhibitor lay low on serials until it had been almost forgotten. Every once in awhile someone asks him if he ever heard what became of them—they have long memories of their disappointment.

Prices for Film Plays

It is a far cry, too, from the day when one reel pictures were bought for the magnificent sum of ten dollars, to the present prices which sometimes range as high as \$200,000 for the screen rights to a stage play.

This figure has been named in connection with "Romance" the big London success, and is probably correct as all sort of fool prices have been asked (and secured) for play privileges. One well known agent approached a theatrical producer and asked his price for a certain play. The reply was short and sweet "No price, submit your offer," and of course his motive was plain—as soon as he received this bona fide offer he would use it to boost prices elsewhere. What a different break the author of a play for the stage gets.

When Mr. Manager decides to take the play, he pays him \$500 down and the usual percentage IF the manuscript is satisfactory. Usually it is necessary to call in Mr. Fix It who has had many stage successes to his credit. Mr. Fix It gets half of the \$500 and half of the usual percentage and sometimes the play lasts two weeks!

But would the playwright, Mr. Fix It and Mr. Manager stand for such an arrangement from the picture producer?

THEY WOULD NOT.

WHY? ? ? ?

Because the picture producers have been falling over themselves in their efforts to outbid each other. And the prices paid for well known novels also contributes to the H. C. of Pictures.

Colonel W. N. Selig is one picture man who is profiting by this state of affairs. A number of years ago he bought a lot of "best sellers" at remarkably low prices and now he is disposing of them to the highest bidder. He was keen enough to realize that time would enhance their value and acted accordingly.

Some of the authors are figuratively tearing their hair. "OF ALL SAD WORDS OF TONGUE OR PEN, THE SADDEST ARE THESE—'IT MIGHT HAVE BEEN!'"

5 YEARS AGO TODAY. 10 YEARS AGO TODAY.

World Announces Lew Fields in Film Version of "Old Dutch."

Olga Petrova Signed by Popular Plays and Players, to Appear in "The Tigress."

Famous Players Sign Pauline Frederick to Star in "Sold."

Florence Nash in Booth Tarkington's "Springtime" To Be First Production By Life Photo Film "Cabiria" Released To Regular Motion Picture Theaters.

Vitagraph Announces Intention of Producing in Paris.

"Hiawatha," First Release of Independent Company (Saemmle) Shown.

Essanay Increases Weekly Output To Two Full Reels.

Pantograph Corporation, New Independent Producing Company, Formed.

Kalem's Johnson-Ketchel Fight Film Declared Best Fight Picture.

MARSHALL NEILAN PERFECTS ORGANIZATION

Producing Company Now Complete—Work on Initial Production Under Way and Studio Active

AFTER months of preparation, during which not a single detail was overlooked in perfecting plans for an efficient producing organization, Marshall Neilan Productions is now a reality, and work on the first picture is already under way at the Neilan studio in Hollywood.

The personnel of the producing staff is complete. Mr. Neilan will personally direct all the forthcoming productions that will bear his name.

As his first lieutenant and chief assistant, Mr. Neilan has Victor Heerman, well known in the picture world as a director with Keystone, Mack Sennett and the Fox Film Company. Mr. Heerman's engagement with Marshall Neilan follows a period of war service in the United States Navy, where he held the rating of chief yeoman.

Also assisting in the direction of the pictures are Tom Held and H. I. Peyton, both of whom have done excellent work in the past as assistant directors.

At the helm of the business wheel of the organization is Wellington Wales. Mr. Wales' connections in

motion pictures dates from 1914, when he was an exhibitor and manager of the Circle Theater in Easton, Pa.

When Marion Fairfax recently signed a long-time contract to write the scripts for all the Marshall Neilan Productions, the producing staff acquired a most valuable member. Miss Fairfax has to her credit many successful photoplays.

As eastern representative in charge of sales, Mr. Neilan has the services of one of the pioneers of the distribution field in the person of J. R. Grainger. Mr. Grainger has been connected with the business for some twelve years both as an exhibitor and distributor.

As director of publicity and advertising Mr. Neilan has the services of Pete Smith, who for over five years was publicity manager of the Famous Players-Lasky Company and directed the publicity for many of the most famous stars of that organization.

Assisting Mr. Smith in sending out news for publication is Eddie O'Hara, formerly a New York newspaper man.

"Empty Arms"

"Empty Arms," a propaganda story by Willard King Bradley, has been purchased by Lester Park and Edward Whiteside to serve as a vehicle for Gail Kane, who will be supported by Thurston Hall, who is now appearing in the leading role of "Civilian Clothes" at the Morosco Theater. J. Herbert Frank, Warren Chandler, Irene Blackwell, Beverly Bruce and the Princess Kelviah. Willard King Bradley will also write the continuity and assist Frank Reicher, former Lasky director, in the production at the Thanhouser Studios in New Rochelle.

Rothapfel On Job

Samuel L. Rothapfel, former manager of the Rialto and Rivoli, New York, on Monday assumed the management of the California, Los Angeles, with the affair proving quite an event for the former New York manager. Several hundred seats were set aside for the special guests of the house. Lucille Zintheo and Larry Semon were special features.

Lloyd On Visit

Harold Lloyd, the film comedian, who had his hand severely injured by the explosion of a bomb while handling it at the western studio of the Lloyd company, is to spend some time in New York recuperating from the effects of the accident. Lloyd will resume his comedy work some time around the holidays.

Will Direct Eugene O'Brien

Myron Selznick announces that he has assigned Ralph Ince the task of directing Eugene O'Brien in "His Wife's Money." The story was written by May Tully and will be Eugene O'Brien's fourth Selznick production. The filming of "His Wife's Money" will start just as soon as Ralph Ince has finished cutting "The Girl from Out Yonder," Olive Thomas' latest production.

Britton's Varied Experience

Leon Britton, recently appointed by Frank Hall, president of Hallmark Pictures Corporation, as general supervisor of all Hallmark productions, is credited with one of the most varied theatrical experiences. Prior to the war, Mr. Britton toured the world with a theatrical company, playing every important city in the world. When in Peking, China, the only available theater burned the week the company was to take possession, and in order that the populace might not be disappointed, Britton had built a new theater of bamboo with a seating capacity of twenty-five hundred. He reports that the house was jammed each night with the audience sitting cross-legged on the floor. Mr. Britton was out with this company for more than three years and played every week of the three years without playing the same city or town twice. Before coming to Hallmark, Mr. Britton was on Goldwyn's directorial staff.

Harry Rapf in Denver

Harry Rapf, general manager of production for Selznick Pictures Corporation, stopped off at Denver for a couple of days while en route to Los Angeles from New York. He is making the trip West for the purpose of building a massive studio where all future Selznick Pictures will be made.

Scardon with Goldwyn

Paul Scardon, a director with a long list of successes to his credit, has been added to Goldwyn's directorial forces. His first photoplay for Goldwyn will be Leroy Scott's "Partners of the Night," placed in production at the Biograph studio in New York, last Monday.

Plans Under Way For Chic Sale To Make Series Of Rural Subjects
Captain Kimball Has New Film Project That Will Be Announced Soon
Another Electric Sign Has Been Placed Atop The New Capitol Theater
Percy Waters Reported As Severing Connections With Triangle Film Co.
Keith Houses Find New Feature Film Policy With Vaudeville A Draw

IS THAT SO!

Dolores Cassinelli, Pathe star, together with Taylor Holmes, led the grand march last week at the "movie ball" of the Cinema Exhibitors' Association, held at Hunts Point Palace.

Louise Winter, author of "The Spite Bride," Olive Thomas's second Selznick picture, has been added to the Selznick scenario staff.

Dorothy Dane, the petite blonde leading woman who appeared in many Christie Comedies about a year ago and who dropped out of studio life to resume her schooling in Los Angeles, has returned to the Christie studio.

Corinne Griffith has finished "The Tower of Jewels," which was written especially for her by Lucien Hubbard and is taking a two weeks' rest before starting her next Vitagraph feature, "The Bride in Bond."

Rose Wineberg, of Select's Omaha Exchange, is accompanying her uncle, A. H. Blank, on a trip to New York. Mr. Blank is one of the biggest theater owners in the West.

Henry L. ("Buck") Massie, known as one of the most experienced motion picture exploitation men on the Pacific Coast and former manager of Clune's Auditorium and Miller's California Theater in Los Angeles, has joined the publicity staff of Realart Pictures Corporation. He is stationed in Los Angeles representing the publicity staff of Realart at this center.

Charles McClintock special exploitation representative for Select, has returned to New York from a trip through Eastern Canada. Mr. McClintock's trip was primarily for the purpose of getting started in a big way Select's big exploitation campaign in the Dominion.

Julia Swayne Gordon has left the Vitagraph Company, and is now with Selznick.

Harrison Ford, who came East to play opposite Marguerite Clark in her new Paramount-Artercraft picture, "Easy to Get," has returned to California, where he will resume work at the Lasky studio.

BOOTH TARKINGTON TO WRITE BOY COMEDIES FOR GOLDWYN

Twelve Two-Reel Films to Have Edgar For Subject— Stories to be Similar to "Penrod"

BOOTH TARKINGTON has just signed a contract with Samuel Goldwyn which calls for a series of twelve two-reel comedies to be made for the Goldwyn Company.

The arrangement with Mr. Goldwyn means that Booth Tarkington is going to place his next character of American boyhood on the screen, instead of in a magazine or on the stage. The stories will be about Edgar, and they will take his name—the Edgar Comedies. They are

along the Penrod line, but entirely original, and their author thinks so well of them he is going to co-operate in their production at the Goldwyn studios.

It is a distinct triumph for the screen that Mr. Tarkington has been signed for pictures. He has held out against them for a long time, his nearest contract being when Famous Players-Lasky put "Seventeen" on the screen.

Named After "Zit"

David Picker thinks so much of C. F. Zittel personally and otherwise that he has christened the new Picker house at 159th street and Broadway (the house is in course of construction) the Zit.

To Handle Life-Grams

Wilk & Wilk are to handle Life-Grams, the new series of one-reel comedy novelties, for the state rights market. Announcement was made by Alex Yokel and J. Stuart Gillespie, heads of Life-Grams, Inc., which is producing the subjects. "Life-Grams" is the general name for the whole series of subjects, which probably will be released weekly after Dec. 1. Each subject has a separate theme, and stands alone. The pictures are the work of Neal R. O'Hara.

AUSTRALIAN FILM PRODUCTIONS

Wilfred Lucas to Direct for Carroll and Baker

Some weeks ago Wilfred Lucas arrived in Australia by the S. S. "Ventura" under special engagement to E. J. Carroll and R. L. "Snowy" Baker, as Director and Producer of the Australian Motion Pictures—an industry which these two enterprising pioneers are trying to establish and foster. These gentlemen have secured substantial financial backing and with "Snowy's" acquired knowledge of the business gained during his recent trips to the States and E. J. Carroll's strong business capacity and influential circuit of theaters and supporters all over Australia, something very serious ought to result.

"The style of pictures we will be screening will be similar to what in America is termed High Class Western Dramas and also Comedies," said Mr. Lucas, "and the scenarios for these will be written by Bess Meredyth, who has also been specially imported for this important task."

"I have brought out with me Bob Doerr—a camera expert and Jack Wells, who is my assistant Director."

Another importation was Brownie Vernon who will play all the ingenue roles, having a strong reputation behind her work in the States.

The various films produced by Mr. Lucas will be released through the E. J. Carroll circuit and the foreign exhibitors will have to purchase from the open market.

Remaking Racetrack Scenes

After taking several hundred feet of film at the Belmont racetrack for "The Sporting Duchess," the Drury Lane melodrama of several years ago which Vitagraph will produce on the screen, it was discovered that a turf track was reproduced in the original performance. Vitagraph immediately filed the useless film and cast about for a turf track. One was found on Lloyd's Neck Road, on Long Island, and there Alice Joyce, who will play the title role, is taking the scenes all over again.

SELECT EXPANDS ITS FOREIGN MARKET

Jean Rosen Named General Manager For Six European Territories

FURTHER expansion of Select Pictures Corporation into foreign fields is made known in the appointment of Jean Rosen as general manager for Select Pictures Corporation in France, Switzerland, Holland, Belgium, Spain and Italy. Mr. Rosen left on Saturday for Europe, where he is to open new branch offices in Paris, Strassburg, Lyons, Bordeaux, Marseilles and Lille. The six cities, which are all located in France, are conceded to be the best situated film centers in the French republic.

After opening the offices in France, Mr. Rosen will then proceed to open offices in Brussels, Belgium; in Hague, Holland; in Berne and Geneva, Switzerland, and in Spain and Italy. This will give Selznick and Select Pictures a tremendous prestige in that its productions will be seen in practically every country in Europe.

The invasion by Selznick and Select into these European markets is taken after a mature deliberation and a careful consultation with for-

ign film men who are well versed on European motion picture conditions. It is a step of vital importance to the trade both here and abroad. While the step establishes a precedent in the export field in that an American organization will own and operate its own branch offices, the step is deemed a wise one. In fact, many distributors have begun wondering why they haven't thought of it before.

While no definite statement will be forthcoming from the Select organization until the offices are opened, it is announced that only film men of seasoned experience will be put in charge of the foreign branch offices.

Mr. Rosen, who was selected by Mr. Selznick by virtue of his proven ability as an exchangeman, needs no introduction to European film world. He is known wherever motion pictures flitter on the silver sheet in Europe, and has held several high position of importance over there.

Armistice Day at the Capitol

The first anniversary of armistice day, Nov. 11, was observed at the Capitol Theater with special features. An exhibit of official documents, including the original instructions from the Advance British Fourth Army to the Second American Army Corps (Gen. O'Ryan's command) conveying the order to cease hostilities at "11 hours," was displayed in the grand lobby throughout the day and evening. Arthur Pryor dedicated his new patriotic composition on this occasion—"The American Legion March."

Paul Swan in Films

Paul Swan has been engaged to do three dance subjects for the Goldwyn-Bray Pictograph, released weekly through the Goldwyn exchanges. They will go under the general title of "The Age of Fable," the first being "Narcissus," already completed and selected to head the Pictograph No. 7015 to be released Nov. 30th.

Jose to Direct Anita Stewart

By arrangement with Joseph M. Schenck, Edward Jose, who recently formed his own company, to produce the Jose Productions for Film Specials, Inc., has been, for the present, released from this agreement, in order to direct Anita Stewart for Louis Mayer, in her next First National picture.

Goldwyn Gets Play for Use of Tom Moore

The next Tom Moore production will be "Toby's Bow," a picturization of the play by John Tainter Foote which was produced by John D. Williams and ran for five months at the Comedy Theater in New York. Harry Beaumont is in charge of the production.

John W. Noble Signed

John W. Noble has been signed by Selznick as director. It is probable that he will direct Eugene O'Brien, in that star's fourth Selznick picture, "His Wife's Money," by May Tully.

Hawks Joins Fox

The William Fox Film Company persuaded Lieutenant-Commander Wells Hawks, the former newspaper man and press publicity expert, to sign his John Hancock to a gratifying salary contract last week. Hawks to represent the Fox News and to be associated with the picture publicity department. Hawks did some great work for the Navy during the war and his methods enabled the Navy to pick up thousands of recruits that otherwise might have joined some other branch of the fighting forces. It was his idea that made the U. S. S. stationary ship Recruit an attraction for navy recruits along Broadway.

Greene Steps Out

Perhaps one of the most surprising turn of news events hit the Film Rialto in the announcement that Walter E. Greene, vice president and managing director of the Famous Players-Lasky Co. had resigned. Greene had a new picture connection up his sleeve which promulgation is on the way through his departure for the Pacific Coast. An "official statement" is expected from Greene upon his arrival in Los Angeles.

Miss Moore in Christie Film

Colleen Moore heads the cast of the latest Christie Special Comedy, which has just been completed under Al. E. Christie's direction. "A Roman Scandal" is the title of this burlesque comedy, which has in the cast, in addition to Miss Moore, Earl Rodney, Helen Darling, Eddie Barry, Gene Corey, Ward Caulfield, Jack Henderson and other players.

Engages Jane Novak

Jane Novak has been engaged by Marshall Neilan to appear under his direction and will be seen in one of the leading roles in his first independent offering now in the course of production. Miss Novak is one of the most popular leading ladies of the screen and has played opposite many stars including William S. Hart, Charles Ray, Lewis Stone, Sessue Hayakawa and others.

Forms National Body

A convention of delegates from various F. I. L. M. Clubs throughout the United States was held last week at the offices of the National Association of the Motion Picture Industry in the Times Building. These clubs were formed a few years ago in the film distributing centers by exchange managers.

It was decided to form a National Federation of F. I. L. M. Clubs, thus unifying all the existing organizations and officers were elected as follows: President, S. Eckman, Jr., who is Manager of the Goldwyn New York Exchange; Vice-Presidents, J. E. Flynn, Goldwyn Detroit Manager, with supervision over clubs in the Central West; R. C. Seary, Manager for the First National Exhibitors' Circuit in Chicago, for the Western territory; Fred B. Murphy, in the East; Floyd St. Johns, Select San Francisco Manager, for the Pacific Coast; R. B. Seltzer, World Washington Manager, in the South, and I. E. Chadwick, New York, Secretary and Treasurer.

Forming Legion Post

Steps are being taken by the National Association of the Motion Picture Industry to form a post of the American Legion for eligibles among motion picture people. A letter received at the Times Building offices of the association, from A. A. Nicholson, assistant organizer of the New York State branch of the legion, contains information of interest to all those who might be desirous of joining such a post as the one in view.

Block's New Duties

Ralph Block, director of publicity of Goldwyn Pictures Corporation, has been promoted to a newly created position by which he becomes director of the exploitation and advertising departments as well as that of publicity. Mr. Block has been with Goldwyn but a few months. He was formerly dramatic critic and special writer for the New York Tribune. His services as a publicity director for Goldwyn have been very valuable.

New House in Fall River

Fall River's newest theater, the Rialto, will open the latter part of December and will be one of the best and most up-to-date motion picture theaters in the country. On the opening day some of the most famous screen stars are to appear personally in connection with a bill of pictures.

LARGEST STUDIO

Selznick Plant in Long Island City has Big Area

The new Selznick studio at Long Island City, across the Queensborough Bridge from New York, is to be made still larger and more complete and, according to a statement just issued from the office of Myron Selznick, president of Selznick Pictures, is to be the world's largest motion picture studio.

When an announcement of the studio first was made, it was to be 285 feet by 200 feet; the latest statement points out that it will be 332 feet by 300 feet. One of the many outstanding features of the studio will be the club facilities. They, in themselves, will be more complete than those found in the average athletic club. There will be tennis and handball courts, a swimming pool, steam rooms and lounging rooms.

Another noteworthy feature is the manner in which the star's comfort will be cared for. There are to be nine suites given over to women stars and six suites to men stars. Each of these will include a room for the star's secretary, a reception room, a dressing room and a bath and shower, not forgetting ample closet room. Also, for the nine male leads and five women leads, there will be provided every possible dressing room comfort.

Starting at the bottom, the eight levels of the building will be designated thus: Basement, basement mezzanine, main stage floor, special mezzanine, main floor mezzanine, upper stage floor, upper mezzanine and roof.

The stages are to be in the center of the building, with the shops and departments housed on all four sides.

Edith Day Film Soon

Carle Carlton, general manager of the Crest Pictures Corporation, announces that the new special feature motion picture entitled "After the Storm," featuring Edith Day and directed by Paul Scardon, will be released on or about the 17th of November.

On "Select Times"

Fifty of the country's leading exhibitors have accepted invitations from Select Pictures Corporation to act as members of the Advisory Board of "Select Times," the new service magazine to be issued semi-monthly.

CAPITOL DROPS "THE BRAT" AFTER ONE WEEK'S SHOWING

Metro's Feature Originally Slated For Two Weeks' "Run" Fails to Show Drawing Power

THE Metro's feature film, "The Brat," which was booked for a two weeks' consecutive booking at the Capitol Theater, New York, stayed only one as the picture failed to show the drawing power anticipated. The picture was withdrawn Saturday night with the Capitol replacing it with the new Goldwyn feature, "The Girl From Outside," a screen dramatization of Rex Beach's story, "The Wag Lady."

The Capitol since its opening has yet to strike a happy drawing medium with its feature films, the Douglas Fairbanks subject, "His Majesty the American" being a big disappointment in more ways than

one, while the failure of the Metro Nazimova film also caused surprise when its two weeks' contract was not played.

Nazimova is a screen artist of worth and merit yet her individual work failed to make the film stand out as the big draw expected at the "largest theater in the world."

Just as soon as the right picture come along and shows the b. o. draw expected it will receive two weeks if not more straight booking at the Capitol.

For the new Goldwyn picture the Capitol presentation marked the initial showing of this latest of Rex Beach productions.

BROADWAY PICTURE PROGRAMS AND MUSIC

At the Rivoli—"Scarlet Days"—Artcraft

The Rivoli orchestra opens this week's show with the "Queen of Sheba" ballet, which is one of the most beautiful of all ballets. This is conducted by Erno Rapee and Joseph Littau alternately. The Rivoli Pictorial comes next, opening with a St. Louis celebration for soldiers. The music begins with Hadley's "To Victory," with a drum effect for the evolutions of some zouaves. A furnace for melting up scraps for rails is accompanied with a selection from "Scenes Alsaciennes," then marines going up Sugar Loaf Mountain in Brazil, with "Chanson Joyeuse" in the orchestra.

A hunting scene in Hyde Park, England, is a fine subject, showing wonderful dogs after foxes and otter. A unique picture showed a woman who reared cats, birds and rats together, and they didn't eat one another. A cat bringing her kittens from a hole in a tree followed this and caused much surprise and a lot of laughs. Selections from "The Velvet Lady" accompanied the Screen Supplement with its intimate views of the home life of screen stars. Calvin Coolidge came in for some publicity, to the tune of "Triumphant America." The music then went into "Marche des Toreadors" for the visit of King Alphonse to Verdun, with a few bars of "The Marseillaise" for an effect. "Father of Victory" accompanied the decoration of the city of Paris, closing the views.

Quite an elaborate musical number was offered by the New School of Opera and Ensemble. Martin Brefel, Emanuel List and a chorus behind the scenes gave the opening scene from "Faust," with costumes and scenery. While this was given on the small Rivoli stage, yet the effect was very fine, and vocally the work will compare with the best. Josiah Zuro and Jacques Coini arranged and directed this production.

The feature picture is Griffith's "Scarlet Days," a wild tale of the days of "49." In the cast are Richard Barthelmess, Claire Seymour, Eugenie Besserer, Carol Dempster, Ralph Graves, Walter Long, George Fawcett, Kate Bruce and others. A Griffith production always attracts, few people ever being disappointed by anything that Griffith has a hand in. And this picture is no exception, the huge crowds being a sure test of its popularity. The music opens with "Indian Summer," with an agitato for the flashback of the holdup. A Spanish effect for the "Little Flameheart," then "Sunshine and Shadow," "Apache," "May Dreams" and "One Fleeting Hour," the latter for the death of the aunt. "Dream China Lady," "Wyoming Days," "Everybody Calls Me Honey," "Hunkatin," "Panamerica," "Chinchin." At title, "She inquires of," the organ takes the picture until the Mexican serenades the girl, then violin solo. From this on the music is mostly made up of dramatic movements and agitos.

A Paramount-Briggs comedy of the "Skinny" series follows the feature. It is called "Burglars," and depicts the pranks of some of the "boys" who are left alone for too long a time. They manage to

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around the Big Features as Shown on Broadway—You Can Get Much Valuable Help from These Programs in Planning Your Own Show.

lock up the minister. They also manage to get caught in the act, and the usual "When a Feller Needs a Friend" shows that they needed one. The music is "Lizard and the Frog," "Le Cou-Cou" and "Phantom Brigade." The closing organ solo is a "Fantasy" in G minor by Fetis, played by Prof. Swinnen.

At the Strand—"The Thunderbolt"—First National—Katherine MacDonald

This week's program starts off with selections from "La Boheme," the orchestra giving a good rendition under the leadership of Carl Edouarde. When the lights dimmed the Strand Topical Review opened with a patriotic scene in Richmond, Va., showing the unveiling of a statue of "Stonewall" Jackson, and also Robert E. Lee making a speech on this occasion. The orchestra played "Gate City March," a composition on the southern order. Then came shots of U. S. Marines sightseeing on "Sugar Loaf" Mountain in Brazil, a strip of film showing crowds celebrating the armistice one year ago, just as a reminder that a year had passed. King Alphonse at Verdun was an interesting subject. Then came a Pathe-Color of Alpine glaciers, for which the orchestra played "Extase," by Ganne, and "Valse-Bluette." Topics of the Day were accompanied by Lee Roberts' latest hit, "Patches." Scenes in Paris during the official decoration of that city brought the strains of "Father of Victory." The popular Calvin Coolidge of Massachusetts closed the Review. An Outing-Chester scenic, "A Four-Mile Smokestack," showed a dusty journey up a crater, during which Ralph Brigham used Seeboeck's "Serenata Napolitan" for the organ accompaniment.

The solo musical novelties this week are Malcolm McEachren, bass, singing "The Bandolero," by Leslie Stuart, and "The Floral Dance," by Moss. He was applauded roundly for his good work in both these songs. The other number was a xylophone solo by the tympanist of the orchestra, E. Monray. He played one of his own compositions. It was brilliantly done and he received a generous amount of applause at the end.

The feature for the week is "The Thunderbolt," a First National Picture, with Katherine MacDonald featured as the most beautiful woman on the screen. The story is about a young man who was marked at birth by lightning, so that every time a storm came up he lost his memory for the time being. He married a girl from the other side of a feud fence. He denied her a child in order to stamp out her family. But she took advantage of a storm one night while he was half crazy and a year after that he returned to find an off-

what one calls good "picture stuff," which means that it is wholly out of the realm of human experience. Good work is done by Thomas Meighan, Spottiswood Aitken, Forrest Stanley, Ada Gleason, Doc Cannon and Robert Laidlaw. A prominent part was played by a dog whose name had been omitted from the program. He seemed to understand the various situations about as well as the actors. The music used in the feature opened with "La Nave Rose," then came "Inspiration" by Edwards, "A Fanciful Vision," an "Intermezzo" by Arensky, until at title, "Beware, young man," when the organ took the action with the "Largo" by Dvorak and "Lemare's "Andantino." Orchestra back at title, "You will find my father," with "Romance" by Reinecke, Grunfeld's "Little Serenade," "Prelude" to "Eva," and "Love Has Wings." The organ played the scenes with the sleeping child, using Kinder's "Berceuse" and Widor's "Serenade."

The comedy is a Mack Sennett, "Salome vs. Shenandoah," showing Ben Turpin, Charles Murray and other favorites in acting roles doing those famous plays. Ford Sterling, in the front row, is as funny as anybody on the stage. The closing organ solo is the "War March" by Mendelssohn.

At the Rialto—"It Pays to Advertise"—Paramount—Bryant Washburn

The Rialto orchestra gives an excellent performance of Enesco's "Roumanian Rhapsody" in the overture's place this week. It is conducted by Hugo Riesenfeld, Nat W. Finston and Joseph Klein alternately. This composition has for its finale a festival of village dancers and dance forms used in its construction. It is not often heard on Broadway. The Rialto Magazine follows in next place, opening with the unveiling of a statue of "Stonewall" Jackson in Richmond, Va. The orchestra uses tunes suggestive of the south, and the crowd applauded at "Dixie." The Ex-Kaiser's palace is shown, the spot where the war was hatched. And then comes as an offset to this the decorating of Calvin Coolidge with the Legion of Honor Medal. He has been the most cheered man on the Broadway screens this week. An Indian village from Kinograms colors up the news, while the orchestra gives some Indian drum effects for the accompaniment.

The feature for the week is "It Pays to Advertise," a Paramount-Artcraft picture presented by Jasse L. Lasky. This work is taken from the play which ran so successfully in New York. The direction was in the hands of Donald Crisp. The story is familiar to most patrons, being about an advertising scheme in which several young men and a girl are mixed up. The father is the goat and eventually capitulates and gives the young people his blessing. Bryant Washburn and

Walter Hiers play excellently together. The girl is Lois Wilson, and others in the fine cast are Frank Currier, Clarence Geldhart, Julia Faye and Guy Oliver. The lightest musical numbers can be used to accompany this picture and there will be found no difficulties whatever in setting it.

The comedy is that latest fun-maker from the Mack-Sennett factory called "Salome vs. Shenandoah," in which it is shown that the comedians can do everything from melodrama to classic work. In the cast for this production (and at last we have the comedy cast on the program) includes Ben Turpin, Charles Murray, Phyllis Haver, Charles Lynn, Marie Prevost and Harry Gribbon. The audience is represented by Ford Sterling and Louise Fazenda, the latter scarcely recognizable in her evening gown.

The solo musical novelty is Sud-warth Frasier singing "Moon of My Delight" from Liza Lehmann's "In a Persian Garden." This is done from the side entrance, with special lighting effects and the figure of a listener on the opposite side. The organ solo is a well-known "Noc-turne" by Chopin, played by Arthur Depew. The orchestra adds a musical comedy number with Louis Hirsch's "Going Up."

At the Capitol—"The Girl from Outside"—Goldwyn

The De Luxe performance of Broadway's biggest theater opens with a concert by Pryor's Capitol Band and a solo by the regular organist, Robert Berentsen. The band renders selections from Verdi's "Aida," a novelty number in the famous "Arkansas Traveller," in which sections of the musicians rise when they play their parts, something on the order of "amateur night." This gave much delight to the audience. The concluding number is an arrangement for band of the famous hymn, "Onward, Christian Soldiers." The big tone of the Capitol Band made this a sonorous offering. The organ solo is "Le Roman de Pierrot et Pierrette" by Burgmeier. Then there is the usual Color-Land Review, with novelties by Prizma and the Capitol News, giving the world's news items in picture form. There is a beautiful Color picture of Dutch costumes, and this was accompanied by the organ with an old Netherlands folk-hymn. After this scenic the band played a medley of the various Revue tunes used in the main show.

The feature picture for the week is the big Rex Beach picture, "The Girl from Outside." This is a Goldwyn release, directed by Reginald Barker. The story is from the Beach novel "The Wag Woman." It concerns the adventures of a girl who goes to Nome, Alaska, her father having died on the way. She meets the usual rough-necks and in particular a crowd of crooks. Her influence for good so works on them that they all reform, but not without some thrilling scenes with a villainous "boss." A half-hearted hero wins the girl's love, much to the chagrin of the youngest crook, but he is game, and in the end gives his life for the girl. A Chinaman shines through the action and avenges the death of the "Curly Kid." In the cast are Clara Horton, Cullen Landis, Sydney Ainsworth, Hallam Cooley, Collin Kenny and Louie Cheung. It would be a hard-hearted fan that could see this picture unmoved. It a-

(Continued on Page 1816)

WE TOLD YOU

to warn your audiences to leave
their hearts at home for safekeeping

For

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Night Message	Nite
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Day Letter
Night Message
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REALART PICTURES CORP 729-7TH AVE NEW YORK NY

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PICTURE FIRST SHOWINGS REPORTED BY WIRE

The Girl from Outside
Goldwyn, Directed by Reginald Barker, From the Novel by Rex Beach.

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Rex Beach's name drew." "Excellent picture."

WIRE REPORT—WEST

Box Office Value.....Good
Exhibitor Comments: "Drew well." "Thrilling picture."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story.....Tense
Technical Handling.....Excellent
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Excellent
Atmospheric quality.....Good
Quality as a Picture.....Excellent

WHAT IT IS

A girl who has made decent citizens out of five crooks is in turn taken care of by them when she arrives in Nome. They lie and steal and one of them gives his life for her when a villain tries to put one over on the girl. He is eventually made to pay the penalty, however, by a faithful Chinaman.

It Pays to Advertise

Paramount-Artcraft, Bryant Washburn, Directed by Donald Crisp, Scenario by Elmer Harris.

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Being from a popular play, it drew." "Fine comedy." "Funny."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story.....Slight
Coherence of Narrative.....Good
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

The son of a millionaire soap manufacturer when forced by his father to go to work, opens a rival soap company and by advertising he makes a big success of the very same soap his father makes with a different wrapper on it. Father eventually capitulates and the son marries his father's former stenographer who has helped him.

The Speed Maniac

Fox, Tom Mix, Directed by Edward J. Le Saint, Scenario by Denison Clift.

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Breezy." "Full of action."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story.....Good
Acting.....Excellent
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A ranchman who decides to go in for city life, gets fleeced of all his coin, and falls in with a prizefighter whom he trains for a big bout. At the last minute the fighter is doped and the ex-ranchman has to go into the ring himself. Of course he wallops his opponent, and later wins in an auto race, stops a runaway, and marries the girl of his choice.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

Fair and Warmer

Metro, May Allison, Directed by Henry Otto, Scenario by June Mathis and A. P. Younger.

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Charming light farce." "Popularity of play drew."

WIRE REPORT—WEST

Box Office Value.....Good
Exhibitor Comments: "Popular because of popularity of play." "Good comedy."

WIRE REPORT—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Screen version of popular play drew."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A model wife is left at home by a none-too-model husband, and a neighboring model husband is treated likewise by his none-too-model wife. When the two models begin to get wise, they stage a wild party for their better halves to return to, and the result is that the affairs of both families are straightened out.

The Vengeance of Durand

Vitagraph, Alice Joyce, Directed by Tom Terriss, Scenario by Mr. and Mrs. George Randolph Chester.

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Joyce very popular." "Good story."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story.....Excellent
Technical Handling.....Very Good
Coherence of Narrative.....Clear
Acting.....Excellent
Scenic Setting.....Beautiful
Photography.....Very Good
Atmospheric Quality.....Superior
Quality as a Picture.....

Society Drama of Unusual Interest

WHAT IT IS

On account of the implacable jealousy of Durand, his wife is driven to killing herself, the occasion being a rumor that she is in love with a young American. Years later, Durand and his daughter meet the American in question, and at her father's command, the daughter sets out to ruin the American by way of vengeance. Love steps in, however, and prevents.

The Thunderbolt

First National, Katherine MacDonald, Directed by Colin Campbell, Scenario by J. Grubb Alexander.

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Fine acting." "Well staged." "Interesting."

WIRE REPORT—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Held the interest." "Katherine MacDonald's acting fine."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fine
Dramatic Interest of Story.....Unusual
Technical Handling.....Well Done
Coherence of Narrative.....

Clear But Compressed

Acting.....Splendid
Scenic Setting.....Accurate
Photography.....Clear
Atmospheric Quality.....Proper
Quality as a Picture.....Above Average

WHAT IT IS

Through a series of illegal business transactions an unscrupulous man gets complete power over his enemy. The daughter of the poor dupe in order to save her father from ruin consents to a miserable marriage and there the trouble begins.

Scarlet Days

Paramount-Artcraft, Directed by D. W. Griffith, Scenario by S. E. V. Taylor.

WIRE REPORT EAST

Box Office Value.....Good
Exhibitor Comments: "A Griffith picture can be counted on to fill houses." "Enough to say it is a Griffith picture."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Unusual
Dramatic Interest of Story.....Rapid
Technical Handling.....Sure
Coherence of Narrative.....Fine
Acting.....Excellent
Scenic Setting.....Fine
Photography.....Very Fine
Atmospheric Quality.....Unusual
Costuming.....Good
Historical Interest.....Good
Quality as a Picture.....

Unusual, Excellent

WHAT IT IS

A woman of dance halls in California in the days of '49 has a daughter who does not know of her mother's hectic past. In a fight with another woman, the mother is victorious and though her rival has died of heart failure, she is accused of murder. As her daughter is to visit her, a pact is made to let the mother alone until after her daughter's visit, and to keep quiet about her past. A villain breaks his promise, however, and much excitement follows, with eventual happiness for the daughter and death for the mother.

The Gay Old Dog

Pathe, John Cumberland, Directed by Hobart Henley, Scenario by Mrs. Sidney Drew.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Cumberland excellent." "A great new picture actor." "Story a quiet reflection of every day life."

WIRE REPORTS—CENTRAL

Box Office Value.....Fair
Exhibitor Comments: "Light entertainment." "Cumberland good."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story.....Good
Technical Handling.....Excellent
Coherence of Narrative.....Excellent
Acting.....Excellent
Scenic Setting.....Excellent
Photography.....Good
Quality as a Picture.....Good

WHAT IT IS

After giving his youth to the protection of his selfish sisters, a lovable old harness maker suddenly finds himself a rich man and determines to have the pleasure out of life that he has been denied. But after repeated efforts at being gay, he decides that it is useless and contents himself with the daily humdrum.

A Fighting Colleen

Vitagraph, Bessie Love, Directed by David Smith, Scenario by Gerald C. Duffy.

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Nice little story." "Well liked."

WIRE REPORT—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Interesting." "Star very pleasing."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Clear
Acting.....Good
Scenic Setting.....Good
Photography.....Fair
Atmospheric Quality.....Good
Quality as a Picture.....

Attractive Irish Story

WHAT IT IS

A little Irish girl who hails from the slums beats up a young newsie who encroaches on her territory with his paper selling. Later they fall in love with each other and the young man becomes very jealous of an "uptowner" who seems to be paying a lot of attention to the lady of his heart. Eventually, she confesses that she has only been engaged by the "uptowner" to ferret out some dope in a political campaign, and all ends well.

Sealed Hearts

Select, Eugene O'Brien, Directed by Ralph Ince, Scenario by Edmund Goulding.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Fine production." "Good story." "Exceptional cast."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Unusual story." "Done in a natural way." "Finished cast." "Star immensely popular."

WHAT IT IS

A man who has taught his son never to fall in love and to avoid women at all costs, falls a victim himself to a young girl who is forced by her father into marriage with him. The old man becomes enraged by his young wife's coldness to him and at a dinner denounces her. The result is his death from apoplexy, and his widow is left free to marry her stepson.

Is Export Manager

Guy R. Hammond, organizer and for several years general manager of the Equator Films Company, has been appointed export manager for Selznick Pictures.

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B'WAY PROGRAMS

(Continued from page 1812)

bounds in thrills and tense emotional points. Then there is plenty of comedy, and from the sounds in the audience one might think the roof was going off when the crooks led the cow into their rooms. The scene of the Chinaman going in to see his dead "Friend" is at once simple and touching. Altogether this is a fine picture and worthy the Rex Beach record.

A Universal Comedy brings the program to a close. The band played well for the feature and a word of praise can be said for the conductor keeping his men down. Godard's "Au Village" was used in the first part of the feature and for the burial at sea part of the "Marche Slav" by Tchaikowsky. At title, "I'd do anything to save you," the organ took the picture to the end. Ernest F. Jores played Chaminade's "Valse Caprice" and did some very good improvisations during the action.

At the Academy — "Her Kingdom of Dreams"— First National— Anita Stewart

the Academy, opens this week's program with a "Reverie" by Liszt. Then the Concert Orchestra under David Mendoza plays the "Rakoczy" march by Berlioz. The Fox News follows with the main events of the world in pictures. "Mutt and Jeff" appear in a restaurant thriller entitled "A Glutton for Punishment." This reel brings out fancy baking stunts with Jeff at the griddle.

The first big feature of the afternoon is Anita Stewart in "Her Kingdom of Dreams." This film is noted for its collection of prominent screen people, numbering no less than eight well-known favorites. It opens in a blooming valley, where dreams a girl. She later manages to get to the city and becomes secretary to a wealthy man. She figures in the mixup with a large tract of land in California, and eventually marries the hero. After this picture there is a "Sunshine" comedy, "Footlight Maids," and then the orchestra gives a selection from Wallace's "Maritana." Athens Buckley, a well-known singer, is heard in high class works. Earle Williams, the veteran of the screen, Pathe comedy, "Call for Mr. Cave-

is featured in "The Black Gate." A man," closes the afternoon show for the first half of the week.

The last half starts with selections from "Tosca" by the organ, the orchestra playing the same numbers as in the first half show. Then Gaumont shows some of their "Pictorial Life," which consists of many interesting short subjects; then the Fox News. Constance Talmadge holds the first feature place in "The Temperamental Wife," which bubbles with her usual fun. A Merit comedy, "Baffled Ambrose," Athens Buckley, the second episode of Pearl White's big serial, "The Black Secret," and E. K. Lincoln in "Virtuous Men" furnish the last half's splendid entertainment. The Dixie Jazz Band plays for the principal comedy every day.

FASHION FROLIC Parisian Models Show Gowns and Lingerie at Moss' Broadway

It was a happy thought of Ben Moss to inject a little spice into his picture program at the Broadway. He contracted with Richard Bennett for what is termed "Parisian Fashion Frolic" which, as the billing labels it is "a fashion pageant in four scenes and three tableaux." This part of the Broadway entertainment offers a display of French gowns, lingerie, in fact everything milady might wear to be in fashion.

French models cavort about the stage showing off the styles which start with what might be worn in the morning, in the afternoon and in the evening. The choicest silky designs for the boudoir and also the most expensive and modern of low-cuts in swell dress layouts are shown—a fashion array that is bound to please fashionable New York whether some of the designs are adopted conventionally here or not. All are the clever work of the famous salons of Boue Soeurs of Paris and 13 West 56th Street, New York.

With the show is Mlle. Madelon, the famous diseuse, who is reported having reached here less than a month ago, and she has one song ala Frenchy accent about Mignon being a naughty girl that is typically of French music hall construction.

Moss' Broadway should do some extra business with those girls and the lingerie display. Mark.

SPECIALLY ADAPTED TO PHOTO PLAYING

Patches	G. Schirmer
Watch, Wait and Hope Little Girl	Broadway Music Co.
I Know Why?	Richmond Music Co.
I Am Always Climbing Mountains,	Remick,
Taxi	Sam Fox
In the Heart of a Rose,	Leo Feist,
Was There Ever a Pal Like You,	Irving Berlin,
Kentucky Dream	Joe. W. Stern,

TRIPS TO LOS ANGELES STUDIOS

Jack Gilbert has a juvenile heavy role in the filming by Screen Classics, Inc., of Sir Gilbert Parker's novel, "The Right of Way."

Ruth Clifford is now enjoying the first visit in five years with her sister and brother in New York while filling a starring engagement with the Frohman company. Miss Clifford is of course buying a lot of new clothes. She began her screen career with the Edison company in New York when a mere school girl.

The next photoplay to be made by Bessie Barriscale will be a picturization of "Beckoning Roads," her novel by Jean Judson. Bessie made such a corking picture of "Kitty Kelly, M. D.," that there is a keener interest than ever in her forthcoming production to be made under the guidance of the same director, Howard Hickman.

In "The Walk-offs" Kathleen Kerrigan, widow of Clay Clement, actor and dramatist, and sister of Jack Kerrigan, will have a good part.

We shall have lots of masculine charm in "The Beloved Creator," which is ready for release. Besides Lew Cody the athletic Jack Mower will appear for the first time in a special production since he was enticed away from his place as leading man for Margarita Fisher.

Robert W. Chambers' story, "The Fighting Chance," is to be filmed by Paramount.

Engaged in filming a series of Ring W. Lardner, stories entitled, "So This is America," amid western scenery, Director A. E. Gillstrom, of the Famous Players-Lasky Film company and a party of seven have reached Spokane from Glacier and Yellowstone parks. The party includes "Happy Jack" Gardner, the star, Miss V. Daniels and "Bud" Ross.

"A REGULAR GIRL" Elsie Janis is Scintillating Star of New Film

At B. S. Moss' Broadway this week is the new Elsie Janis picture, "A Regular Girl" that was directed for the Selznick Pictures Corporation by James Young. As Miss Janis is known throughout the breadth of the world as "a regular girl" for the sweet, unselfish way she devoted her time to war work and went into the war zone to entertain thousands and thousands of Pershing's soldiers the Selznick film brings Miss Janis home again in a light that will be appreciated everywhere.

The story is a secondary consideration. The picture was arranged solely to show Miss Janis in a new kind of propaganda endeavor—a message via the films to give back the jobs to the soldiers that she learned to know and love. It's an after-the-war theme that has Miss Janis as a rich girl trying to bring more sunshine into the lives of the honorably discharged heroes of the great conflict.

Selznick Pictures should make a lot of money on the Janis film. It is bound to draw anywhere and everywhere. It has Miss Janis as the star and her prestige and popularity are magical. Miss Janis works hard to make the latest of her film endeavors stand out.

The picture is drawing big houses at the Broadway. Mark.

REALART RECORD Holds Two Big Washington Theaters for Eight Weeks

"Realart Week" in Washington, D. C. is to be extended to two months. Realart Pictures will hold the boards for that length of time in two of Tom Moore's theaters—the Rialto and Garden.

"This breaks all world records in introducing a new product in our industry," is the way in which President Arthur S. Kane of Realart Pictures Corporation expressed the facts in a message to his branch managers.

Realart officials believe that an eight weeks' solid booking in two theaters, even with exceptional pictures, would have been impossible on any other basis than one which the exhibitor considered equitable. "Record-breaking runs, that tie up houses exclusively to one corporation for exceptional periods, cannot be accomplished unless both parties to the agreement are satisfied," says a Realart statement.

FIRST SHOWING BY WIRE SUMMARY OF LAST TWO WEEKS

His Father's Wife, World	(EAST)	Good—"Elvidge does good work." "Good cast." "Pleasing little story."
In Honor's Web, Vita.	(EAST)	Good—"Patrons well pleased." "Star well liked."
Isle of Conquest, Select	(EAST)	Good—"N. Talmadge's popularity a big box office pull." "Story well done." "Did great business."
John Petticoats, Param-Art	(EAST)	Good—"Good comedy." "Hart in a somewhat different part."
Long Arm of Mannister, Pioneer	(EAST)	Good—"One of the best Walthall has done." "Fine acting." "Splendid production."
Man's Country, Ex. Mut'l	(EAST)	Fair—"Same old stuff." "A western that has no originality."
Me and Captain Kidd World	(EAST)	Good—"Full of romance." "Holds the interest."
Poor Relations, Robtsn-Cole	(EAST)	Fair—"Story has no action." "Full of heart interest."
Sacred Silence, Fox	(CENTRAL)	Good—"Fine production." "Big show." "Entertaining."
Sadie Love, Param-Art	(EAST)	Good—"Burke always a favorite." "Popularity of play drew."
Should a Husband Forgive, Fox	(EAST)	Good—"Miriam Cooper pleasing." "Thrilling story." "Plenty of action."
Turning the Tables, Param-Art	(EAST)	Good—"Star has large following." "Typical Gish story."
Twenty-three and a Half Hour's		
Leave, Param-Art.	(EAST)	Good—"One of best pictures ever shown here." "Audience wildly enthusiastic."
Volcano, Hodkinson	(EAST)	Good—"Advertising pictures author, Augustus Thomas, helped." "Held the interest." "Baird fine."
Black Circle, World	(EAST)	Fair—"Interesting picture." "Hale popular with certain classes." "Very melodramatic."
Bonds of Love, Goldwyn	(EAST)	Good—"Frederick always draws well." "Unusually good story." "Up to standard."
Bonnie Bonnie Lassie, Univ.	(CANADA)	Good—"Bright." "Entertaining."
Flame of the Desert, Goldwyn	(EAST)	Good—"Farrar a sure drawing card." "Story fits Star." "Well directed."
Gamblers, Vita.	(EAST)	Good—"As good as stage production."

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NOW to those names add these, and we will leave you with the evidence—Lee and J. J. Shubert, Selwyn & Company and A. H. Woods, pre-eminent in the theatrical world, to whom we bear the relation of "a favored nation," and whose greatest successes are first available for picturization at the hands of Goldwyn!

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Samuel Goldwyn, President